Saturday 6 May 2017

FIRST LOOK

Sony Alpha 9
20fps powerhouse CSC takes on
Nikon D5 & Canon EOS-1D X Mk II

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The beaut

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7days :



To shoot raw or not to shoot raw? It remains one of the biggest questions in (digital) photography and we here at AP can see both sides of the

argument. There is no doubt, however, that it makes sense to at least consider raw capture if you have a modern, high-resolution camera – you can be sure of getting maximum detail in your images, and raw processing software has

A week in photography

become easier to use. So this issue's feature on page 14 will help newcomers to raw hit the ground running, while reminding experienced raw shooters of time-saving tips. Other highlights include the winners of this year's Pink Lady Food Photographer of the Year and an essential guide to removing noise and sharpening images in Lightroom (which also comes in very handy for processing raw files). **Nigel Atherton, Editor**

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Ladybird and water by Anna Bilska

Canon EOS 7D Mark II, 100mm, 1/200sec at f/2.8, ISO 320

Macro is a wonderful technique for getting in close to the alien world that lies just out of reach of your everyday vision. You can find an entire landscape full of subjects that you may not have noticed before on your doorstep. Here we find a wonderful example uploaded to our Flickr stream by Anna Bilska from Newcastle Upon Tyne.

'It had only just stopped raining,' says Anna. 'I was in the garden with my macro lens searching for something interesting to photograph and this beautiful little ladybird landed on a table in a puddle of rain. It was a very special moment.'

Anna's image has so much going for it and should act as inspiration for APOY Round 3 – macro.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Book signings at Photo London
Photo London (18-21 May) has announced a series of book signings by photographers including Peter Fraser, Thomas Albdorf, Jacob Aue Sobol, Susan Meiselas, Karen Knorr, Stephen Gill, Peter Mitchell, Bettina von Zwehl, Cesare Fabbri, Ryudai Takano, Lina

Schevnius, Thomas Jorion, Martin Essl and Julia Fullerton-Batten. See the full list at photolondon.org



Lomography launches Simple Use Camera



A reusable, compact camera equipped with a flash has been launched by Lomography. The Simple Use Camera comes preloaded with a choice of film - black & white, colour or Lomo ChromePurple – so you can start shooting immediately. Prices start from £15.90.

Real estate industry drone dependant

Drones are highly sought after in the commercial real estate industry. According to research by PricewaterhouseCoopers, the construction and infrastructure sectors account for more than \$45 billion of drones' total \$127b market

value. Construction sites are becoming increasingly reliant on the technology to survey large structures.





Photographer and distiller raise a glass

The work of American photographer Steven Klein is being showcased alongside a collection of limitededition whiskies released by The Macallan, the Scotch whiskey distiller, as part of its Masters of Photography series. Since 2008, each edition has been partnered by a well-known photographer.

New instant camera from Fujifilm

Fuiifilm has launched a new addition to its Instax range. The Square SQ10 hybrid camera comes with Instax's new square-format film and a digital 1/4-in CMOS sensor. Users can take a photo and edit it using a variety of settings and filters, before printing. Available from May at an RRP of £249.





GET UP & GO

MANCHESTER



Living in the city

Eason Tsang Ka Wai uses photography and experimental media to create artworks on the theme of living in the city. His work provides a unique perspective on the experience of living and working in his hometown – the rapidly developing Hong Kong.

Until 25 June, www.cfcca.org.uk



Culture Shifts: Global

This exhibition explores urban changes and the photographs were all taken in Liverpool or Hong Kong. Both cities grew out of ports and share a rich history and an increasingly intertwining present.

Until 18 June. www.openeve.org.uk





B.G picture

Battling Eagles image scoops wildlife photography prize

In March the Society of Photographers launched another monthly competition called Animals in Action. The judges were looking for wildlife demonstrating their behaviour in their natural habitat. The overall winning image, of two eagles locked in battle, was taken by John Hunt. 'I used a Canon EOS-1DX with a Sigma 120-300mm f/2.8 lens with a 2x converter,' John says. 'The exposure was 1/800sec at f/8 and ISO 800. It was taken in the Danube Delta, the second largest river Delta in Europe.'

It's an extraordinary scene full of drama, and John has achieved pin-sharp focus, right down to the razor-sharp talons. Rather than being a standard shot of wildlife, the image features a narrative and a clear demonstration of behaviour within the environment.

To see more, and enter one of the SWPP's competitions, visit www.swpp.co.uk

Words & numbers

Taking pictures is like tiptoeing into the kitchen late at night and stealing Oreo cookies

Diane Arbus
US photographer, 1923-1971



The most interesting things to see, to do and to shoot this week. By Oliver Atwell



Introduction to Lightroom

The Royal Photographic Society is hosting this one-day course to help new users make the transition to Lightroom. Tim Daly will be the quide.

13 May, www.rps.org/events/2017/may/13/introduction-to-lightroom



Pinhole photography

Pinhole photography can be very exciting. In this workshop you'll make your own camera, use it to take images and be shown how to process them.

13 May, www.rps.org/events/2017/may/13/pinhole-photography



Salt Print and Cyanotype

Suitable for all levels of photographer, this hands-on course is an introduction to two historic processes, cyanotypes and salt printing.

27-28 May, www.streetlevelphotoworks. org/course/salt-and-cyano





Fuji unleashes fresh GF lenses for the GFX 50S

FUJIFILM has revealed two new GF lenses: the Fujinon GF 110mm f/2 mid-telephoto and the Fujinon GF 23mm f/4 wideangle. Both are intended for use with Fuji's new flagship medium-format outing, the GFX 50S.

Aimed at portrait photographers, the Fujinon GF 110mm f/2 R LM WR is a medium telephoto lens. It has a focal length equivalent to 87mm in 35mm-format terms and features an aperture of f/2 at its widest. This should make the most of the



medium-format GFX 50S and lead to some very pleasing bokeh effects when shooting wide open.

On the inside, the GF 110mm f/2 features 14 lens elements arranged in nine groups, including four extra-low dispersion (ED) elements, which Fuji says should go some way to removing any chromatic aberrations. A linear motor powers the autofocus system for fast and quiet shooting.

The Fujinon GF 23mm f/4 R LM WR is a super-wideangle model with an equivalent focal length of 18mm in 35mm-format terms that should prove popular with landscape and architecture photographers.

It has a 12-group/15-element



New lenses: GF 110mm medium telephoto (left) and GF 23mm super-wideangle

construction with two aspherical lenses, one 'super' ED lens and three regular ED lenses, which ought to suppress distortion and aberrations for high-resolution performance all the way to the edge, despite the 23mm's large, 99.9° angle of view.

The glass also features a Nano Gl coating, which is designed to handle the reflections of light entering the lens from diagonal angles. This should help keep ghosting or flare effects to a minimum. It also uses a linear motor for improved autofocus performance.

On the outside, both lenses are dust and weatherproof for when shooting in adverse conditions. According to Fuji, they'll operate in environments down to -10°C. Both feature a new 'C' position – C for 'Command Dial mode' – on the aperture ring for photographers who prefer to control aperture from the main camera body, rather than from the lens itself. There's also a new locking mechanism on both lenses for the Auto and Command Dial modes, to stop accidental movements of the dial.

Both the GF 110mm f/2 R LM WR and GF 23mm f/4 R LM WR arrive in June, priced at £2,599 and £2,399 respectively.



GFX 50S firmware update

FUJIFILM has confirmed that a free firmware update for its GFX 50S mirrorless camera will be available towards the end of this month (May).

The updates will add new functionality for connecting the GFX 50S to a computer using Wi-Fi, as well as, and possibly of greater interest to users, improving the overall performance of exposure compensation and autofocus performance in challenging conditions such as low light.

Please check back with us in the coming weeks for our full, in-depth review of the Fujifilm GFX 50S when we'll be finding out just how the manufacturer's first medium-format camera performs on test.



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Outwardly the new TZ90 compact looks like the TZ80 but boasts a host of valuable features

Panasonic reveals the TZ90

ADDING to its popular travel-zoom compact line-up, Panasonic has announced an update to last year's TZ80. The Lumix DC-TZ90 features an updated 20.3-million-pixel imaging sensor, 4K Photo functionality and an LCD display that can be turned forwards for selfies.

The 20.3MP sensor is a step up from the TZ80's 18.1MP. It offers higher resolution and is paired with one of Panasonic's Venus Engine processors. The company says it will provide good–quality images in a variety of scenarios.

Autofocus is also boosted by the addition of Panasonic's DFD (depth from defocus) technology, with AF speeds now reduced to 0.1 seconds. The range of AF functions includes 49–point AF and Low Light AF.

The 4K Photo function will allow users to shoot at 30fps and extract stills at

eight-million-pixel equivalent resolution.

Externally, the new model's layout remains largely unchanged from the TZ80. Like its predecessor, the Panasonic TZ90 features a long 30x zoom superwideangle lens with optics by Leica, with built-in optical image stabilisation. The lens features a control ring for changing exposure settings on the fly.

The 3in, touch-sensitive LCD display now features

a 180° tilt ability, which automatically puts the TZ90 into self-shot mode.

There's a small 0.2in, 1,166k-dot EVF with an eye-sensor for switching between it and the LCD. The touchscreen can be used to position the AF point when shooting with either the LCD or EVF.

Other features include Wi-Fi connectivity, raw shooting, control customisation and 4K video. The TZ90 arrives in June, costing £399.



New TZ90 has a 20.3MP sensor and tilting rear screen

Wideangle zoom for Micro Four Thirds

PANASONIC has taken the wraps off a new premium wideangle zoom. The Leica DG Vario-Elmarit 8-18mm f/2.8-4 ASPH offers a range equivalent to 16-36mm on full frame.

As a result, Panasonic says it will perform well across a large number of photographic styles.

Built with 15 elements in 10 groups, it features an aspherical ED (Extra-low Dispersion) lens, three aspherical lenses, two



Leica DG 8-18mm f/2.8-4 accepts 67mm filters

ED lenses and an UHR lens to suppress spherical distortion and chromatic aberration. Panasonic's Nano Surface Coating technology is employed to reduce flare and ghosting.

The new zoom is claimed to be dust-and splash-proof, and operational down to -10°C. It's also the widest Micro Four Thirds zoom that will accept screw-in filters. It's due in May, priced at £1,049.

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



Superman Comes to the Supermarket

by Norman Mailer and various photographers Taschen, £29.99, 370 pages, hardcover, ISBN 978-3-83656-253-9



ON 26 SEPTEMBER 1960, US citizens witnessed a monumental moment as they sat down to watch the first televised presidential debate between US Senator John F Kennedy and Vice President Richard Nixon. In total, 70 million people

watched the debate unfold live on their televisions. After Kennedy stormed to victory, analysts and even Kennedy himself looked back and declared that it was that very TV debate that had secured the President his place in the White House. However, one individual took umbrage with that notion. The writer and journalist Norman Mailer, who had written a pro-Kennedy article in *Esquire* magazine, declared it was his writing that got Kennedy elected. This book commemorates the centenary of Kennedy's birth by presenting the original Mailer article alongside 300 images that flesh out the man, his career and his personal life. As historic political records go, it's up there with the best.

Picturing Prince: An Intimate Portrait

by Steve Parke, Cassell, £20, 224 pages, hardcover, ISBN 978-1-84403-959-3



LAST YEAR saw the passing of several great cultural figures one of whom, of course, was the mighty music legend, Prince. He was the kind of figure who always seemed to be a given presence in the music world. Even if you weren't a

fan, he was so familiar he seemed to be a permanent fixture. However, all things must pass – even icons. This beautiful book sees the star's former art director, Steve Parke, reveal the man behind the music through a series of portraits, both staged and candid. As with *Superman Comes to the Supermarket*, above, we are given a very real and comprehensive view of a man who was so often concealed from us by myth. As a collection, it's poignant and inspiring, but one very much for the Prince fanatic.



Sony Alpha 9

In-body stabilisation

Sony claims its 5-axis IS gives up to five stops' benefit, and works with all lenses.

Nigel Atherton gets his hands on Sony's high-speed mirrorless powerhouse

At a glance

- £4,500
- 24.2MP full-frame
 - sensor
- 20fps shooting
- 693-point AF
- ISO 50-204,800 (extended)
- 3.69-million-dot EVF

WHILE the latest round of mirrorless cameras have attracted a lot of attention from enthusiast photographers looking to downsize their kit, there's still a lingering perception that they are slower than DSLRs, particularly with regard to autofocus. With its latest model, Sony is looking to blow that myth out of the water once and for all. Its new Alpha 9 is a 24.2-million-pixel full-frame mirrorless camera designed for high-speed sports and action shooting. Due to go on sale in June with a £4,500 price tag, it's placed squarely up against the likes of the Nikon D5 and Canon EOS-1D X Mark II pro DSLRs.

With a brand-new Exmor RS stacked CMOS sensor and Bionx X processor supported by a front-end LSI, the Alpha 9 is capable of shooting at 20 frames per second with no viewfinder blackout, with a buffer of 241 raw frames or 362 JPEGs before the camera slows down.

It achieves such feats using an electronic shutter that's completely silent and designed to be free from rolling shutter distortion effects, while providing speeds up to 1/32000 sec. There's also a mechanical shutter onboard offering a maximum speed of 1/8000 sec and 1/250 sec flash sync, but just 5fps shooting.

To keep up with fast-moving subjects the Alpha 9 employs an on-sensor AF system with 693 phase-detection points arrayed across 93% of the frame, that's capable of 60 focus and exposure tracking calculations per second. In use the A9 feels blisteringly

fast and a little eerie in high-speed mode thanks to its silence and the fact that the viewfinder doesn't black out between shots. In our brief hands-on session shooting fast-moving gymnasts, the camera appeared to keep track of the subjects really impressively, too.

Naturally from Sony, 4K video recording is included at 3840x2160px resolution, with no crop of the lens' horizontal angle of view. The sensor captures sufficient information for 6K video capture then downsamples it, which should ensure sharp, detailed footage. However, because Sony sees the Alpha 9 primarily as a stills camera, some key video features are missing, such as S-log gamma mode.

Build and design

In terms of design, the Alpha 9 is based on the existing second–generation Alpha 7 template, but adds some much–needed improvements. It has a slightly deeper handgrip to accommodate its higher–capacity battery, and the button layout has been redesigned, too. Sony has finally answered calls for a joystick control for selecting the AF point, handily placing it just to the left of the thumb rest, where

Bigger battery

The new NP-FZ100 battery has more than double the capacity of the NP-FW50 used in the Alpha 7 series.



Dual SD

Files can be recorded to both slots at the same time, or raw and JPEG sent to separate cards. One slot is compatible with the high-speed UHS-II standard.

Ethernet

A built-in RJ45 ethernet port reinforces the Alpha 9's credentials as a top-end sportsfocused machine.











it can be easily reached. Alternatively, if you prefer, the welcome addition of a touchscreen LCD means you can change focus points that way instead. There's also a new dedicated AF-ON button for activating autofocus independently of the shutter release.

To the left side of the viewfinder on the top plate, the blank space of the A7 has been replaced with a new doubledecker dial offering control of the drive settings and AF modes, which is a big improvement. Both dials feature locking buttons, as does the exposure mode dial on the other side of the viewfinder. Meanwhile for video shooters the record button has been moved from the outside of the handgrip to a spot just to the right of the EVF. This is much better placed

for when you're using the rear screen, but could still prove to be awkward for those who prefer shooting with the EVF.

The improved viewfinder features a higher 3.68-million-dot resolution and 0.77x magnification. A double-sided aspheric element is included to give the sharpest possible corner-to-corner view while Zeiss T* and fluorine coatings on the eyepiece minimise glare and repel grease or water. As a result it's a real pleasure to look through.

All these updates and additions result in a small increase in weight compared with the A7 II series cameras. But at 670g with battery and card, the Alpha 9 is still not in the same league as a comparable pro DSLR in terms of its bulk and mass.

First impressions

The Alpha 9 is certainly a serious statement of intent from Sony, and it's good to see how the firm has listened to its users and addressed some of the biggest flaws of the Alpha 7 II design. With its AF joystick and top dials, it now offers a degree of external control that's comparable to other premium CSCs such as the Fujifilm X-T2 and Panasonic GH5. Its sheer speed and sophisticated autofocus look very exciting, too.

How much Sony can appeal to pro sports shooters, however, depends on more than just the camera, no matter how impressive it may be. Canon and Nikon both still have a vastly wider range of telephoto lenses, alongside comprehensive pro-support packages. But on purely technological grounds, Sony certainly appears to have made a really serious challenger for even the fastest DSLRs on the planet.

New Sony E-mount super-telephoto zoom



SONY has introduced a new lens to its premium G Master series for E-mount cameras. The FE 100-400mm f/4.5-5.6 GM OSS lens is aimed at the high-end enthusiast and professional market with an emphasis on fast and precise autofocus, a lightweight design and high customisability.

The lens features 22 elements arranged in 16 groups – including one Super ED (extra-low dispersion) and two regular ED elements – in an optical design built to minimise any chromatic aberrations. Like other G Master lenses, the 100–400mm GM is treated with Sony's Nano AR coating, while the nine-bladed circular aperture design ought to provide some very pleasing bokeh effects. It also features built-in optical image stabilisation and a minimum focusing range of just 0.98m.

Additionally, in order to keep up with fast-moving action, the 100-400mm GM makes use of a double linear motor that allows for quicker lens drive acceleration. Coupled with a new AF algorithm, the lens is designed to react very quickly to sudden subject movement – which will no doubt prove very useful for wildlife and sports photographers.

On the outside, the lens is dust and moisture resistant, has a fluorine coating on the front element for easier cleaning, and features a removable tripod mount. Weighing in at 1,395g, it's one of the lightest in its class.

It offers its users some additional customisation as well. The lens barrel features a 'zoom torque adjustment ring' so that the user can customise how fast the zoom ring will rotate to match their personal preference, a first for Sony's Alpha series. There is also a focus hold button that can also be assigned to a variety of functions.

The Sony 100–400mm GM will be available from July 2017, priced at approximately £2,500.



AP news editor Hollie Latham Hucker tries the 100-400mm



Viewpoint John Gilbey

In this age of impulsive picture taking there is still a place for formal photography, says the writer and photographer

uring photography's first decades, its expense and complexity meant it was reserved largely for the big occasions that mark our lives – births, marriages, deaths and other significant moments that we wished to preserve as part of family history. As the tools of our trade became mass–market, we branched out to shoot holidays, the new car and a child's first day in school uniform.

Digital photography and the rise of smartphones with half-decent cameras embedded in them, has inevitably led to a wild growth in the range of things being recorded. Photography has been democratised and opened to new folk who can experiment at hardly any cost.

Valuing order over chaos

Some arbiters of the photographic arts have interpreted this movement as the death knell for the traditional photographer and the victory of chaos over order. My own view is that we must improve our game and demonstrate how an event can benefit from having someone whose main role is to record what they see around them. This act of recording includes, to some extent, subtly arranging events so the pictures people will really want to see actually get taken.

Weddings are a good example. However many candid, reportage-style images the happy couple collect on the day, the formal groups of family and friends are often the ones that are most valued. Why? Apart from the obvious sense of tradition, they form a centrepiece to the event. They take significant skill to arrange. The group photos need to show folk having a good time – smiling, cheerful and engaged – and the bigger the group, the greater the challenge.

One of my regular gigs for the past six years has been arranging the annual conference photograph for 200 leading software developers. Despite being armed to the teeth with top-of-the-range smartphones, these interesting people enjoy the immersive theatre of recording each person's place in the history of their industry. The feedback indicates they value the photograph itself.

The new technical environment certainly helps. An image stitched from five Nikon D800 36MP frames results in a print where each cheerful face is clearly defined, a feat which, a decade ago, would have needed my MPP 5x4, a box of Pan F and a night in the darkroom to deliver.

Whatever new technologies appear in the future, I suspect there will always be a place for photographers who are willing to create, capture and deliver what folk really want, and to make each critical moment an enjoyable one.

John Gilbey is a writer and photographer based in west Wales. He tweets as @John Gilbey.



The large group shot takes time and skill to arrange but people still clearly value the results

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

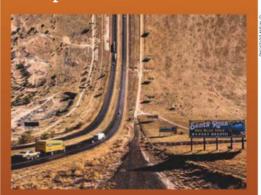
In next week's issue

On sale Tuesday 9 May



Reversal of fortune

Dropped camera? Corrupt card? Fear not: here's how to step back from the brink



Trick of the eve

The drone shots and trickery that take you on a mind-bending US road trip

Sigma 135mm f/1.8 Art

Sigma's Art range is expanded with a lens that's big on both quality and speed

Firmware favourites

How to make the most of the latest updates to Fujifilm's X-T2 and X-Pro2

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. **Write to** Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

The greatest

I was delighted that you chose to mark Sebastião Salgado's address to The Photography Show in Birmingham with a six-page article.

Like you, I have long regarded him as the world's best photographer and had said to myself that if ever he were to speak in the UK, I would get there somehow. I flew from Aberdeen for the day, and was not disappointed.

I did not expect to be brought to tears by his presentation, but I was. His humility was palpable and so rare in someone of such stature. I'll never produce images with a fraction of the power of his, but his bravery, determination and vigour are an inspiration. Has he changed my photography? Yes, he has, and I am forever grateful for that. Ian Macilwain, Aberdeen

TTER DETHEWERKWINS A SAMSHING EVO PLITS MICROSII CART. NOTE: PRIZE APPLIES TO HK AND EIL BESIDENTS ONLY



We're glad you enjoyed the article, lan, and as you say, his talk at The Photogrpahy Show was moving and uplifting. Hopefully, as it did with me, the feature inspired you to get out with your camera more — Geoff Harris, deputy editor

Vin SAMSUNG The EVO Plus microSD Card has

added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording, www.samsung.com



Polarisers, smartphones and a lack of LCD

Regarding your most-used filter (AP 22 April). I own and have used a polarising filter on 30-100mm lenses for more than 30 years, and they are great for reducing reflections on water and glass. But before too many readers rush out and buy one, you should warn them that these are not suitable for ultra-wideangle lenses because the effect will not be even across the image. And also that the effect is dependent upon the position of the sun. I purchased a 77mm polariser to use with a Sigma 10-20mm lens

(an expensive mistake), and now use a ND graduated filter which has neither of these problems.

Also, in the same issue, Mr Foster's 'Viewpoint' column about smartphone photography uses an image that demonstrates two



problems when using these devices. He could not use a lens hood to prevent the flare on the right side of the image, or a viewfinder to improve the chance of getting the image level (it slopes – probably because the device was held at arm's length in bright light). The second could be easily fixed later, but the first would be difficult or impossible to correct.

Shame about the lack of top plate LCD and depth of field switch on the reviewed Pentax KP (it makes a used K3 look like much better value).

Chester Willey, via email

Scratching the surface

I use high-street outlets for enlargements. Quite often, my prints and negatives are returned covered in fingerprints and scratches. Others have a blue cast. We can't expect any revival in film use with such poor handling. When one attempts to educate the staff, they merely shrug and look blank! Paul Burrill. Leeds

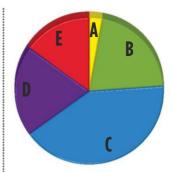
Olympus 17mm lenses

Referring to Tech Support (15 April) where Jerry Phillips asked about the 17mm Olympus M. Zuiko lenses. I have heard a lot of bad mouthing of the Olympus f/2.8 17mm. I have one on an EP-1 – it often sits in my pocket and for that job is a truly excellent lens. I know it has been criticised, but it really works for me.

I know that the f/1.7 is a brilliant lens but they are really aimed at different uses and for the job Jerry defines I would suggest that the cheaper option is (for once) easily the best choice.

Roger Macdonald, via email

Thanks for the suggestion – we've had a couple of similar responses to this. To be honest, like lan Burley I much prefer the 17mm f/1.8 lens, but the f/2.8 is much easier to slip into a pocket! – Andy Westlake, technical editor



In AP 22 April, we asked...

How often do you use your smartphone for photography?

You answered...

A Always – it's my only camera	
these days	3%
B A lot of the time as it's always	
on me	21%
C Some of the time	41%
D Never, I think they are rubbish	20%
E I don't have a phone camera	15%

What you said

'For simple, straight pictures, they're fine. But I like using long lenses, and I really can't be doing without an eye-level finder.'

'Only as a last resort. I usually have a DSLR with me and it's very rare for me to reach for my phone instead.'

I often use it to document what I'm doing on a project as part of my primary research. I never use it for "photography".

'Far too often. I have a reasonably good camera on my phone and it makes it easy to justify.'

'I don't have a smartphone. When I don't have my DSLR with me, I usually carry a Panasonic DMC-XSI, which has a sharp 24-120mm-equivalent lens and fits easily into a pocket.'

'I don't have a smartphone, and my cheap pay-as-you-go is only switched on when I want to use it, so GCHQ (or criminals with the technology) will not know where I am.'

Join the debate on the AP forum

This week we ask...

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The picture that changed my life





Steve Davey

A writer and photographer based in London, Steve Davey is the author of Footprint Travel Photography, a quide to travelling with a camera. He also runs travel photography tours and London courses, providing participants with his unique blend of tailored tuition and boundless enthusiasm. Visit www.bettertravel photography.com.

Steve Davey on an image that launched 300,000 book sales

ome time ago, I photographed a book for the BBC. It was one of those commissions that simply isn't around any more – I had to produce 40 chapters from around the world in under nine months. Even by enlisting a co-photographer to cover some of the shoots, I had a frenetic period of travel.

Any half-decent photographer can shoot a good picture when the conditions are perfect, but a part of the skill of being a travel photographer is being able to come back with unique pictures day in, day out, whatever the conditions.

Shooting in Rio de Janeiro, I was hampered by overcast and sometimes rainy weather. Shooting a city in poor weather is never easy, but when that city is famous for its beaches, it is even more tricky. One of the great things about shooting for a prestigious client is that you can organise special access to places. Through the Rio tourist board, I had been granted permission to visit the iconic Christ the Redeemer statue on Corcovado mountain at sunrise.

I had been up shooting late the night before, and once I'd finished, had headed straight to my hotel to crash out. My alarm went off before sunrise, and I looked out of the window, craning my neck to see the sky. It was gloomy, but over the years I have learned that this is no indicator of what the actual sunrise will be like. I dragged myself out of bed, dressed and hurried out. My letter of special permission was good for one day only. I had to try.

Grey skies turn blue

My letter worked at the gate to Corcovado, and I was in. The sky was still overcast, as was my mood, as I hurried to capture whatever light was about to develop. The panorama that greeted me was stunning. Guanabara Bay was bathed in wispy cloud and the first light of the sunrise created ethereal backlighting. It was breathtaking. I quickly set up the camera with a telephoto lens and tripod, and started shooting. I never really saw the sun, but as it climbed behind the cloud cover, the scene gradually became more flat. I soon stopped shooting

and sat down to enjoy what I had just seen. I was shooting with a Nikon F5 and Provia 100F film. There was no chimping back in the day, just that feeling of elation that you had shot something special; matched with a slight sense of anxiety about the focus, exposure and all the other variables that had to be right in-camera.

The image was cool due to the colour temperature of the light, so I accentuated this in the scanning to give a more graphic effect. I dummied up a few different images for the book's front cover and this image was selected. The rest is somewhat history. The book was an incredible success, selling more than 300,000 copies in some 30 co-editions.

To me, this image is a great lesson in perseverance, and of exploiting photographic skills to produce an iconic image that manages to convey the mood and atmosphere of a place, rather than just what it looks like. This image has probably been reproduced more than any other image I have shot: as such, it must be my most famous.





espite what you might have heard, shooting with your camera set to raw will not dramatically improve your photography, increase your pixel count or give you sharper photos. What's more, it won't make you a 'proper photographer'. What raw does do is give you more options by putting the final look of your images in your own hands.

Most photographers will, at some point, progress to asking, JPEG or raw? The big difference between the two is that a JPEG will be processed in-camera to enhance tones and sharpen details, so editing decisions are taken out of our hands. By contrast, a raw file contains all the unprocessed data the camera has stored

about the image and we get to decide what to do with it. Shoot JPEG and all that extra information is thrown away.

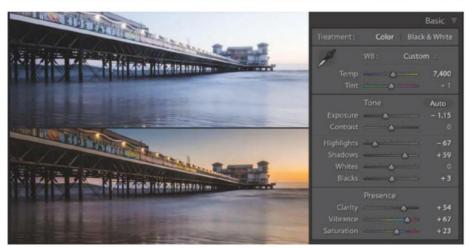
The question is, what do we do with all the extra information in a raw file? Here's where many people come unstuck. For those used to shooting JPEGs, the impenetrability of raw files can initially seem rather confusing. The great benefit of JPEGs is their universal compatibility with almost every screen and device. Raws, on the other hand, can only be viewed and edited in dedicated software.

So raw requires an extra stage of post-processing and thus more dedication. But mastering the raw workflow doesn't take long and the payoff is greater control over the look of your photos. In a sense, a JPEG is a single image, while a raw is a hundred images in one – and you get to choose which version you want.

This leads to one of the main gripes about raws – file size. Because a raw contains all that data, it's usually four or five times the size of a JPEG. So if you shoot raw, storage can definitely become an issue, especially if your camera has a large megapixel count. Your memory cards will hold fewer images and, if you use external hard drives for backup, they will fill up much quicker.

It might seem like a big drawback but there are also great advantages to having a raw archive of your photos. Raws are impenetrable files – we can't change any





Raw holds an incredible amount of detail. Here, tones have been balanced and lens distortion fixed

'In a sense a JPEG is a single image, while a raw is a hundred images in one'

of the data contained within them. As such, there's never any danger of saving over our original image, as this simply isn't possible. It's always good practice to back up your photos on an external hard drive, and a backup of raw files is like a pristine, high-security archive.

If we can't change the information within a raw file, how do we edit it? Dedicated raw processors employ 'parametric' editing. This means that, rather than altering pixels, they simply change a set of parameters that determine how the image is viewed within the software. Edits that we make – perhaps in Photoshop's Camera Raw plug-in or DxO's OpticsPro - are stored as accompanying data alongside the original file (this is why you'll sometimes see a tiny 'sidecar' xmp file appear alongside the raw). When we've finished editing, we must output in a different file format such as a JPEG or TIFF before we can send our images out to the wider world.

When to shoot raw

Serious photographers shoot raw, right? This is true to an extent but there are times when a JPEG will do just fine. The obvious example is when we need to squeeze a little extra space out of a memory card. JPEGs also have the edge for continuous, high-drive shooting, as we can rattle off more shots before the camera's buffer fills up. And if we need to turn images around quickly – perhaps after shooting an event – then a JPEG is ready to go straight out of the camera.

In every other situation, raw trumps JPEG. The great advantage raws give us is as a kind of safety net for our photography. We've all been in shooting situations where things happen too quickly to work out a perfect exposure, or set the white balance properly. When we shoot raw, we can do so safe in the knowledge that these things can be tweaked later with greater headroom for editing than would be possible with a JPEG.

Ultimate control

software displaying it

For many, white balance control is the single biggest reason to shoot raw. JPEGs have the white balance cooked into the file, but with raws we have endless control. So we can change things later and the results will be exactly the same as if we'd set the white balance before taking the shot. It's the same with colour space. You get to choose whatever space suits your workflow after the fact.

Of course, good practice is to get white balance right in-camera. But



Technique RAW TIPS



The extra dynamic range within a raw file can be very useful for clawing back detail in bright skies

imagine trying to set white balance correctly in the fast-paced, high-pressure environment of a wedding shoot, where the locations can move swiftly from daylight scenes to tungsten-lit interiors, perhaps mixing in flash. This is when raw offers greater reassurance.

The other big reason to shoot raw – and one that is particularly appealing for landscape photographers – is the greater dynamic range held in a raw file. In practice this means the extremes of the tonal range hold greater information. So we can pull out details in the very darkest or lightest parts of the frame – often with an astonishing amount of detail. This is invaluable for landscape photographers and their endless struggle to balance out land and skies. It's also helpful any time an exposure isn't spot-on.

When it comes to sharpening and noise reduction, raw also gives us the edge. Again, shoot JPEG and these factors are cooked in, with rudimentary sharpening applied in-camera. Typically, when creating a JPEG, a camera processor will apply heavy noise reduction and lighter sharpening. But why let our camera's processor make crucial decisions like this

for us? We can make a much more informed judgement on the amount of sharpening and noise reduction required for our subject or scene, and raw software such as Lightroom or DxO is far more refined in its corrections than our camera's processor.

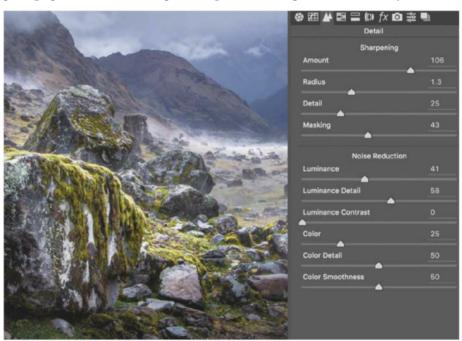
Just because raw gives us a safety net for exposure and white balance, there's no excuse for not setting these controls correctly when taking a photo. Whether we shoot JPEG or raw, the fundamentals of aperture, shutter speed and ISO remain the same. However, the fact that we know we'll need to process the raw photo later may influence how we take the shot.

One camera technique favoured by photographers who shoot with processing

in mind is the 'expose to the right' technique. This means shooting in a way that records the maximum amount of light – often seemingly overexposing the subject – but crucially, without blowing out highlights (the 'to the right' part refers to the weighting of the histogram).

The idea behind this is that, once fixed, images will display greater detail and less noise, as noise occurs mainly in areas of shadow. Even if the preview image looks too bright, as long as there is detail in the highlights they can be reined in later on.

It's also worth noting that the preview on a camera's LCD screen is not to be completely trusted. It's a quick JPEG converted in-camera from our original raw, so keep in mind that it may not



The Detail panel in Camera Raw and Lightroom applies a default sharpening value of 25 to raws but a higher figure may be required, especially if noise reduction is also added

FIVE TIPS FOR RAW EDITING

Camera makers expect the raw photographer to want to make their own choices when it comes to things such as white balance, colour space and sharpening. So if you choose to shoot raw, you're entering into a commitment that you'll spend time editing your photos to bring out the best in them.

There are no set rules for editing raws other than this – if it looks right, then go with it. But there are typically a few basic adjustments that we would make to almost every image. Let's take a look at five essential edits that, no matter what the subject, you should make.

One thing, though: interfaces and controls vary between raw processors, but all of the best options, such as Lightroom, DxO or Capture One, will let you make the following edits to your raws. Once done, the final stage is to export the image in a format that can be viewed by others, like a JPEG or TIFF.



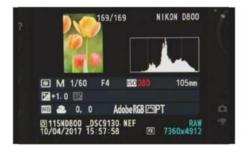
1 Fix white balance

Raw files give us the option to set white balance after the fact. The in-camera presets are all there but we can also use a white balance eyedropper and click over an object that should be neutral to get natural colours.



2 Adjust exposure

Raws hold greater detail in shadows and highlights, so we can adjust an exposure that's not perfect. All good raw processors feature exposure controls, as well as shadow and highlight settings.



Making sure the histogram is weighted to the right helps to get the maximum out of your camera

accurately display the range of tones captured within the raw. While useful, highlight and shadow 'blinkies' will not be 100% accurate. We might find later on that there's more information contained in the file than our LCD initially displays.

For those who'd rather not spend time on the computer, many cameras feature basic raw conversion tools, so you can alter white balance, tweak exposure and apply picture styles before saving the image as a JPEG on your memory card alongside the raw file. This can bring other advantages, too. For example, many Fuji X-series users love the in-camera film simulations that mimic the look of classic films like Velvia and Provia. With raws, these can be added after the fact.

Considering the control the format offers, the decision to shoot raw is an easy one. Less simple is figuring out what to do with these strange, impenetrable files once we get them onto our computers. Here's where things can get interesting, where minor mistakes can be fixed and images brought to life.

Essentially, processing a raw file boils down to a series of decisions. There are certain edits that we would want to make on almost every image we shoot, and a typical workflow would be as follows.





A slight lift to the shadows in Photoshop's Camera Raw plug-in reveals extra detail in the dark hair

First, we would correct white balance to fix any colour cast issues. Next, we would tweak exposure by lightening or darkening the image and setting the white and black points to ensure we're using the full tonal range. After this we would perhaps move on to lens correction to address any problems with distortion and colour fringing. From here we could begin

to make creative enhancements – perhaps a boost in colour saturation and contrast. Finally, we would apply sharpening and noise reduction, before exporting the file as a JPEG or TIFF, or opening in other software for further editing and effects.

Each of these edits is a matter of judgement. However, the decision-making process begins long before this, with our choice of raw processor. There are pros and cons with each of the main raw processing options.

Which software?

For many, Adobe Lightroom or Photoshop are the top choice. Raw processing controls are near-identical in Lightroom's Develop Module and Photoshop's Camera Raw plug-in. Lightroom offers a complete workflow solution with tools for organising your library, editing raws, printing and more. It also has some of



3 Set white and black points

These two controls set the point at which pixels become 'clipped' to pure white or black. In Lightroom we can hold 'alt' and drag either slider for a view that shows clipped pixels. Drag to a point just before they begin to appear.



4 Add extra punch

Next we can begin making more creative tweaks, perhaps by boosting vibrance and increasing contrast. Lightroom's Clarity and DxO's Microcontrast are great for pulling out detail in the midtones.



5 Apply sharpening

All raws require sharpening. This is referred to as 'capture sharpening' (as opposed to 'output sharpening'). It's set with an amount slider, which controls the strength, and a radius slider, which controls how contrast is applied to edges.

Technique RAW TIPS







'Lossy' JPEGS

Raws and TIFFs are both lossless formats, so you can open and close them as often as you like with no loss in quality. By contrast, JPEGs are lossy. They're compressed when you close, and uncompressed when you open. Each time this happens, a little data is lost. As an extreme example, the image here was opened, saved and closed 50 times, and the loss in quality is startling. In practice, the effects are minimal as we would only do this a few times. But it's worth bearing in mind that every time a JPEG is opened and closed, it dies a little.

the best tools for selective adjustments. The downside is that you'll need to pay for a monthly subscription to get all of the benefits and regular upgrades.

Another option, DxO's OpticsPro, has a great reputation among amateurs and pros. It surpasses all others at certain tasks. Its database of lens/camera combinations and their associated pitfalls is second to none, as are the lens corrections it applies automatically on every image. OpticsPro is also renowned for intelligent noise reduction controls. If you regularly shoot at high ISOs or at night, the results of using OpticPro's Prime noise tool – which intelligently distinguishes between noise and fine details – can be astonishingly good.

There are a few cons, though. OpticsPro doesn't offer any selective tonal tools and the workflow features are limited. But it does integrate with Lightroom, allowing you to have DxO's auto fixes for noise and lens issues, and Lightroom's workflow tools and selective tonal controls.

Complete workflow solution

Capture One Pro is another strong contender. Beloved by studio pros for its tethering features (which are far more stable than Lightroom's), it presents a





complete workflow solution and offers excellent tools for colour controls and selective masking, as well as a focus mask that tells you what's sharp or not. Its learning curve is a little steep though.

If you're just getting started with raw then you might prefer to use the raw processor you already own – your camera's dedicated software. Options such as Canon's Digital Photo Professional or Nikon's Capture NX-D are more basic but have their advantages. Unlike Lightroom, they will remember any in-camera picture styles and apply them to the raw file. Plus there's a consistency to using own-brand software since it's optimised for the raws your camera produces.

Whichever raw processor you choose, the benefits of shooting in your camera's raw format will allow you to edit with greater finesse and give you ultimate control over the look of your images.

How much can you recover?

Our original unprocessed image here (captured with a Nikon D800 set to raw+JPEG fine) is horribly overexposed, but how much detail can we claw back? After attempting to rescue highlights in both the JPEG and raw in Lightroom, notice that the raw – while not perfect – retains far greater detail. This demonstrates what is possible with the wider dynamic range on offer with raws. Notice, too, that the clipping warnings displayed on the LCD screen point to a lack of detail across most of the sky. But as the processed raw shows, this isn't accurate. Clipping 'blinkies' are not always to be trusted.

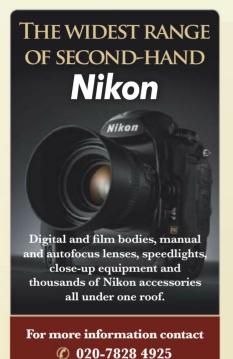


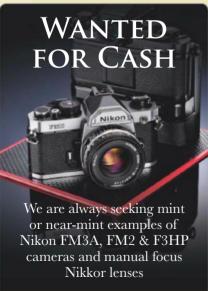






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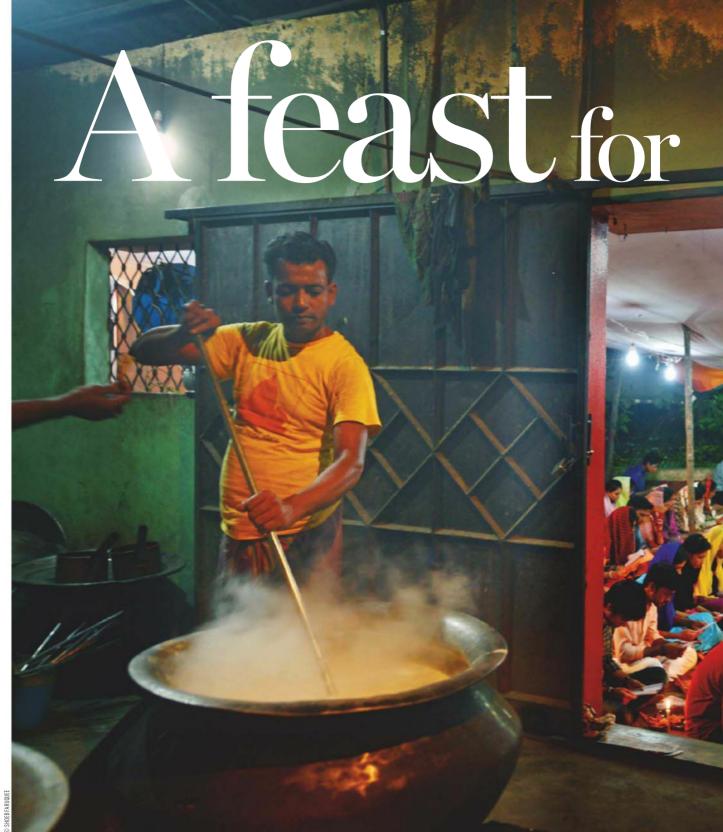
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Tuck into these winning images from this year's **Pink Lady Food Photographer of the Year**, along with some tips for success

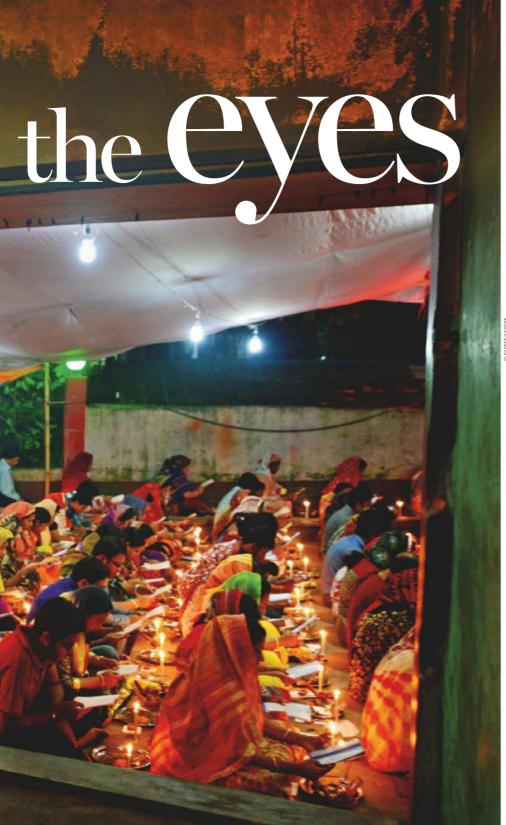
he Pink Lady Food
Photographer of the Year
competition has become
one of the biggest and
most prestigious photography
competitions in the UK since its
inception five years ago, and the
results of the 2017 competition have
just been announced. This year's

competition was the biggest ever, attracting more than 8,000 entries from all over the world. As with previous years, AP is proud to be the official media partner, and both Editor Nigel Atherton and Deputy Editor Geoff Harris were honoured to be part of the distinguished judging panels. If you think food

photography is just about carefully lit and perfectly styled food portraits, you are in for a surprise, as the genre is now very diverse and inclusive. Read on to learn all about this year's still-photography winners, along with some exclusive tips from the winners of three very different categories.



For full details of all the 2017 category winners and highly commended/ commended entries, see www.pinkladyfood photographerofthe year.com





Marks & Spencer Food Portraiture winner: 'Salad Plate' by Darren Hickson (UK) Mamiya 645, 80mm lens, 1/50sec at f/1.4, ISO 50

Shooting fantastic 'food porn'



THINK food photography is fussy and complicated? Darren Hickson, winner of the Marks & Spencer Food Portraiture award begs to differ. He won his category with a

home-taken image, featuring nothing more elaborate than a nicely styled bowl of salad, a paint-stained old table and window light. 'This was one of a group of images for some promotional stuff my company was doing for the 'Food Porn' awards, a celebration of great-looking food.' Darren explains. 'I recently bought a new house and noticed there was beautiful afternoon light in one particular room, so I decided to bring my gear home that day instead of shooting in the studio. The stylist came along too. This was one of the last shots of the day, taken about half three to four as the sun was going down, and we decided to experiment with the table as it complemented the colours of the salad. I used a Mamiya 645 DF medium format camera, a 50Mb Leaf back and an 80mm lens. North-facing windows are great for food as the light is quite soft, but also revealing, so I like to make the most of it when I can. I do use flash too, but I try to make do with just one light (there is just one sun, remember), and avoid the ambient lighting in restaurants. A good food stylist is worth their weight in gold, too. While it may seem extra expense, a skilled stylist can make a huge difference.'



Overall winner **Food for God Shoeb Faruquee**Bangladesh
Nikon D800, 14-24mm lens, 1/30sec at 1/2.8, ISO 800

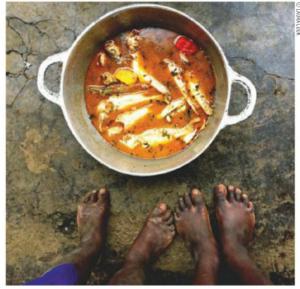
The overall winner of Pink Lady Food Photographer of the Year 2017 is this perfectly timed and beautifully framed image, which captures the important role food has always played in sacred ceremony. 'This image shows a Brahman cook preparing religious food for devotees of the Baba Lokenath sect – he believes he is preparing food for God,' Shoeb explains. 'I took the image at Rajapur Lokenath Dham Chittagong, a prayer and worship centre in Bangladesh. The ceremony starts in the evening and continues for two hours. The devotees fast for 24hrs during this worship and break their fast after the prayer. The light comes from ghee lights, burned in the name of Baba Lokenath, and I tried to capture the spiritual concentration of the devotees at prayer. I needed a relatively high ISO and a wide aperture to make the most of the ambient light.' Shoeb also won the Food for Celebration category, sponsored by Tattinger Champagne.



Production Paradise Food off the Press **Vegetables**

Jonathan Gregson UK Hasselblad HD40-50, HC80 lens, 2.5sec at f/16, ISO 100

Colour makes a big difference to food photography but it should never be garish, oversaturated or artificial-looking. Jonathan's image is immediately eye-catching and tastefully processed, as well as being superbly composed.



Cream of the Crop Smoked Mackerel Wesley Dombrecht

Belgium Nikon D7000, 1/200sec at f/5.6, ISO 100, no flash

As well as the elegant composition with the subject off-centre, the colours and tones of the background are very sympathetic. A timely reminder that you don't need complicated or expensive dishes to succeed.

Food Sn-apping (in aid of Action Against Hunger)

Waiting for Stew

Laura Cook UK iPhone, 2448 x 2448 JPEG image

It's not about the gear, as this evocative image, taken with an iPhone, shows. The food looks appetising but the bare, calloused feet speak volumes about the tough lives of those about to eat it.



Food in the Field: 'Swiss Chard Forest', Sally Ann Stone (UK) Canon EOS 7D, 24-105mm lens, 1/160 sec, 1/8, ISO 320



The Philip Harben Award for Food in Action: 'The Grandmother', Francesca Brambilla and Serena Serrani (Italy) Canon EOS 5D, 24-70mm lens, 1/100 sec, 1/3,5, ISO 800



Pink Lady Apple a Day: 'Keeps the Doctor Away', Richard Perry (UK) Canon EOS 6D, 17-40mm lens, 1/500 sec, 1/5, ISO 640





Food Bloggers (supported by Aspire): 'Caramel!', Hein van Tonder (South Africa) Nikon D750, 105mm lens, 1/160 sec at f/4.5, ISO 500

Partridges Food for Sale Villefranche Market

Azalea Dalton uk Fujifilm FinePix S5000, 1/390sec at f/4, ISO 160

There is a close relationship between food and travel photography, and food is a great subject if you are struggling for inspiration – it says a lot about the culture. By deciding to capture this food market from a church tower, Azalea has found a fresh angle on a commonly shot subject. The colour and graphic shapes leap out, too.



Tom Parker UK Canon EOS 5D Mark III, 24-70mm lens, 1/200sec at f/4, ISO 500

Whatever you feel about hunting, there is no doubt that this is a confidently taken image which reflects the personalities of those involved. It reveals classic portrait technique, with an evocative but non-distracting background and rich, but not artificial-looking colours. This image sparks debate and asks questions of the viewer.

Errazuriz Wine

Photographer

Overall Winner 2017:

The Rosé Wine Tank,

Patrick Desgraupes

of the Year

(France) **EXIF** data not available

Sticky situations



SALADS are one thing. but how do you get effective shots of hot food, or volatile and even potentially dangerous liquids? Hein van Tonder, winner of

the Food Bloggers category, explains how he captured his winning shot of caramel. 'I took this image for my blog entirely in natural light, using a Nikon D750 SLR and 105mm macro lens (1/60, f/4.5, ISO 500). The caramel had to be hot so that it was the right consistency, and I think the conversation with my assistant went something like this: "It's burning my fingers!..." "I don't care, just pour!" I knew I wanted the caramel to "pop", so I kept the styling very clean and the colours dark and muted. I didn't expect the caramel to make such a perfect pool and I love the ripples and the highlights. Remember, when it comes to all photography, not just food photography, it's light first and composition second. It's only through constantly working at your photography that you get to learn how to read light and how to manipulate it. And once you have that covered, then go ahead and break the rules. Don't get caught up in thinking that you need to use a lot of expensive camera gear and lighting, either. You can be an amazing food photographer just using a 50mm lens. You don't need to spend the earth.'





Startisans Food in the Street: 'Crouch End', Robin Stewart (UK) Panasonic DMC-LX100, 1/50sec at f/5.6, ISO 400



World Food Programme Food for Life: 'Collecting Egg Rations, Sahrawi Refugee Camp', Emma Brown (UK) Canon EOS 5D Mark III, 24-105mm lens, 1/500sec at f/4, ISO 320

People and food



AS THE winners of this year's Pink Lady Food Photographer of the Year competition reveal, there is much more to successful food photography than just

close-ups of mouth-watering, perfectly styled dishes. One of the best food portraits in the 2017 competition was taken by Emma Brown. 'I took the image of the two women with eggs whilst on assignment with Olive Branch Arts in the Sahrawi refugee camps near Tindouf in south-west Algeria. I had asked our translator, Zorgan, if I could photograph the distribution and collection of rations in the camps, which is mainly managed by the women. So we went to the Sahrawi Red Crescent distribution centre to find a huge crowd of women organising and receiving eggs. The Sahrawi community is a matriarchal one where women are held in high esteem (in marked contrast to Western preconceptions of Arab Muslim society)... Zorgan suggested I'd be best off without him so I headed into the crowd on my own and, using my rudimentary Hassania camera said hello and asked if I could take photographs. I spent the next hour photographing women of all ages coming and going. The two young women in this photograph were just about to leave when I asked to make a picture with them. I used a Canon 5D Mark III with a 24-105mm L series lens (1/500, f/4, ISO 320). For this kind of food portrait, I'd recommend shooting with a very shallow depth of field to isolate the subjects from the background - this is particularly useful in a busy place. Carefully check your viewfinder before taking the shot to make sure there's nothing in there that you don't want. I don't like to crop my photographs too much; something distracting in the background would make me reject a picture in the edit.'



Food for the Family **Breaktime**

Leonardo Salomão Brazil Canon EOS 6D, 17-40mm lens, 1/500sec at f/5, ISO 640

Another good example of how food-related subjects can yield memorable travel and documentary images. The image is very evocative and full of energy, while the family are skilfully placed in the frame. By choosing a relatively fast shutter speed and higher ISO, Leonardo has also kept his subjects sharp. A great example of the genre.

InterContinental London Park Lane Food at the Table Mac & Cheese

Jean Cazals UK

Canon EOS 5D Mark II, TS-E90 lens, 1/12sec at f/7.1, ISO 200

Jean is a very experienced food photographer and while he chose to shoot in an expensive hotel restaurant, you don't need to be a Michelin-starred chef to cook tasty-looking macaroni cheese. The dish is beautifully lit by natural light and the use of a tilt and shift lens ensures straight edges and correct perspectives.





Marks & Spencer Food Adventures: 'Oua, Look at This One!', Kyriacos Arkatites (Cyprus) Canon EOS 20D, 18-50mm lens, 1/160sec at t/6.3, ISO 800



Bring Home the Harvest: 'Pheasants at Sunset', Matthew Thomas (UK) Sony ATR Mark II, 24-70mm lens, 1/320sec at f/5.6, ISO 250



SUPER STOPPER

Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop fi Iter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fi shing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without fi Itration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

hitchley

Jonathan Chritchley www.jonathanchritchley.com

Nikon D810, Nikon 24-70mm @ 35mm, F11 at 1 minute, 100 ISO. LEE Super Stopper.



Super Stopper



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Lens culture

This month sees the third edition of **Photo London** land in the capital. **Oliver Atwell** examines what's on offer at what is now one of the most prestigious and keenly anticipated photography festivals in the world

ondon has always been a diverse cultural hub and, in recent years, has become the go-to place for navigating the current landscape of contemporary photography. This is largely thanks to Michael Benson and Fariba Farshad, a duo who in 2015 decided that their dream of a major London-based photographic event should come to fruition.

The pair have an impressive CV. They organised the Prix Pictet international photography prize, curated the Sony World Photography Awards from 2011 to 2014 and are the figures behind cultural consultants Candlestar.

With that degree of experience, it seems almost inevitable the pair would see fit to launch something new. Cue the arrival of Photo London, a festival that since its launch in 2015 at Somerset House has grown to become the ultimate talent showcase.

galleries and artists putting their work on display – Sebastião Salgado, Stephen Shore, Rankin, Todd Hido and Nick Knight to name just a few – not to mention the series of public talks that saw a host of photographers explaining the process behind their work.

That first year saw a plethora of



The year that followed was no less extravagant with Don McCullin, Wolfgang Tillmans, Steve McCurry and Edward Burtynsky being particularly well represented.

This year's festival runs from 18-21 May and features a who's who of contemporary photography, as well as looking back at gems from the past and investigating where the future may take us.

As in previous years, the festival features a number of galleries - 86 in total. However, unlike many other international festivals which can tend to focus on established galleries, Photo London once again features its 'Discovery' section showcasing emerging galleries, publishers and artists. You'll get a glimpse of work by up-and-coming artists such as Asger Carlsen, with his eye-boggling explorations of fleshy blobs and strange characters invading scenes of everyday life, and British social documentary photographer Laura Pannack, who uses her camera to document the life of children and teenagers across

One of the benefits of having so many major galleries on site is that you get a chance to see beautifully produced prints of images you may



only have seen in books or on your computer screen. One that's of particular note is the Germanbased Thomas Zander gallery which will be presenting prints from American street photographer Helen Levitt. Levitt, who passed away in 2009, was known for her beautiful images of mid-20th century New York. Her work feels both classic and familiar, with her influence being seen in the work of many photographers who followed.

In conversation

Photo London's talks programme will be a great opportunity to hear photographers in conversation, when they'll discuss the methods and thinking behind their work. For example, American photographer and Magnum Photos member Bruce Davidson will be in conversation with Shoair Maylian, curator at Tate Modern, while Diana Markosian of Magnum Photos will discuss her work with Rebecca McClelland. Other speakers include Queen guitarist Dr Brian May discussing his passion for stereoscopy, and filmmaker Ken Loach talking to his long-term stills photographer Joss Barratt.

There are two talks that are of particular note. Friday 19 May sees the legendary photographer and filmmaker William Klein discussing his varied and influential career with writer and curator David Campany – a man you can rely on to get to the heart of an artist's work. The following day, Saturday

20 May, sees Roger Ballen in conversation with Mark Lubell, executive director of the International Center of Photography since 2013 and previously director of Magnum Photos. Ballen's work can be alienating. However, the man himself is warm, open and funny. It's worth taking the time to sit down and let him guide you through his strange world. Photo London has also announced

Photo London has also announced multidisciplinary artist Taryn Simon as this year's Photo London Master of Photography. This is an award given annually to a leading contemporary photographer. Simon's work is concerned with systems of categorisation and classification. This involves her

Haunted, 2012, by Roger Ballen

Photo London runs from 18-21 May at Somerset House on the Strand, London. Visit www. photolondon.org for information and to purchase tickets conducting extensive research into the power and structure of secrecy, and the ways in which modern mythologies are born. While this may sound a little too conceptual for your tastes, don't let the language throw you. Simon's work has consistently been some of the most fascinating and engaging stuff out there.

This is just a very small taster of some of the things on offer. It's almost impossible to list everything here. However, we wouldn't want to spoil the surprises in store if you head there yourself. There are plenty of things that will not only show you where photography is now but also where it could possibly go in the future. And, yes, that includes virtual reality.

Amateur Photograp

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Round Two **Hit the streets**

Street photography is the most accessible genre of all and as popular as it has ever been. Even if we don't live in a busy street, we almost certainly travel to, and work in, places where the rich tapestry of street life chugs along like a well-oiled machine. All you have to do is photograph it, and show the rest of the world what happens there. Of course, it can be tempting to head to the biggest, most bustling place you can find but you really don't need to.

Street photography can be done as easily beside the quiet and seemingly empty village post office as it can among the crowds that stream past the Bank of England. The trick is to develop a keen eye for candid moments. Events on the street can develop both at the micro and macro levels. Spend time observing a location and the behaviour of the people who inhabit it. Even the subtlest scenes can be captivating.

Plan your APOY 2017 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

Synopsis	Announced	Closes	Results
Black & White	25 Mar issue	29 Apr	10 Jun issue
Street Photography	6 May issue	27 May	8 Jul issue
Macro Nature	3 Jun issue	24 Jun	12 Aug issue
Cityscapes	1 Jul issue	29 Jul	23 Sep issue
Wildlife	5 Aug issue	26 Aug	14 Oct issue
Abstract Art	2 Sep issue	30 Sep	11 Nov issue
Landscapes	7 Oct issue	28 Oct	9 Dec issue
Portraiture	4 Nov issue	30 Nov	6 Jan issue
	Black & White Street Photography Macro Nature Cityscapes Wildlife Abstract Art Landscapes	Black & White 25 Mar issue Street Photography 6 May issue Macro Nature 3 Jun issue Cityscapes 1 Jul issue Wildlife 5 Aug issue Abstract Art 2 Sep issue Landscapes 7 Oct issue	Black & White 25 Mar issue 29 Apr Street Photography 6 May issue 27 May Macro Nature 3 Jun issue 24 Jun Cityscapes 1 Jul issue 29 Jul Wildlife 5 Aug issue 26 Aug Abstract Art 2 Sep issue 30 Sep Landscapes 7 Oct issue 28 Oct

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ROUND TWO: STREET PHOTOGRAPHY TIPS

Advice and ideas to help you on your way to shooting engaging street photography

Shapes and lines
Make the most of
shapes and lines to
create impact. When
you're out, notice
how everything
can be broken down
into simple shapes,
and notice how
they interact with
one another

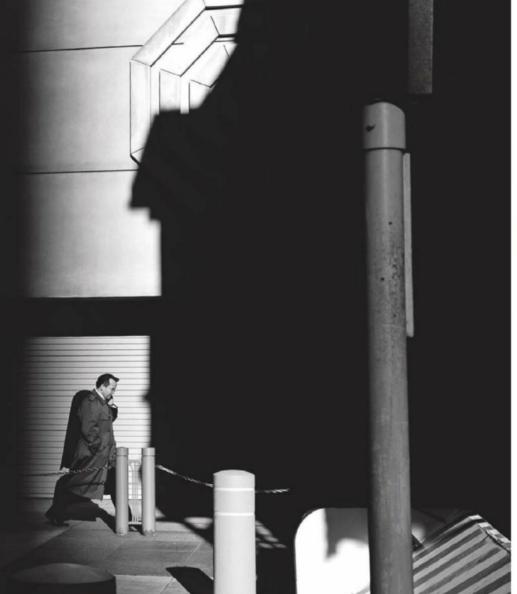


capture the absurd
The people we
encounter on the
streets are certainly
a strange bunch. One
of the hallmarks of
street photography is
recognising absurd and
strange situations, and
then reacting quickly, as
we see in this image.



her of the Year

petition for amateur photographers





SIGMA



This month's prize

Win a Sigma dp2 Quattro worth £899.99 and a VF-41 Viewfinder worth £199.99

For the dp2 Quattro, Sigma has rethought and redesigned every aspect of the camera including the sensor, engine, lens and body. While retaining its famous textural expression, the updated Foveon direct image sensor produces images that are richer, deeper and more faithful than ever before.

Serving as a faithful alternative to the Sigma dp2 Quattro's LCD screen, the VF-41 viewfinder is an optical external finder that attaches to the camera via its hotshoe. That's a total prize value of £1,099.98.

Every street's a stage

Just as with wildlife, it can be fascinating to study how people interact with the street environment. Just about every location has something interesting to offer in this respect, so be alive to it.



guse the light

In the street, light is funnelled between buildings, through tunnels and under bridges. On a clear day, you can use this directional light to frame your subjects with a powerful beam and deep, dark shadows.



Technique



James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

Sharpening and noise reduction

If you're after a high-quality print, you'll need to hone your noise-reduction and sharpening techniques. **James Paterson** explains all



Use the Luminance slider to eradicate grainy noise in high ISO images

Tackle grainy noise

The Noise Reduction Luminance slider within the Detail Panel is the best tool for fixing grainy noise of the kind you'll often see when

shooting at high ISOs. Simply zoom in close to the image and adjust it until the noise disappears. Be careful not to push it too far, as it can smudge the details.

What to do first

A Sharpening and noise reduction are two sides of the same coin, so it's quite handy that the main controls sit together within Lightroom's Detail Panel. But which to tackle first? It's a balancing act, so there may be some back and forth, but noise reduction usually comes at the start and sharpening at the end.



Choose noise over blur
Eradicating all noise is counterproductive.
Noise reduction blurs detail, and sharpening amplifies noise, so it's always a compromise between the two. But a little noise is more preferable to mushy details, so push noise reduction as far as you can without adversely affecting the most important details.

	Noise Reduction	
Luminance	***	33
Detail	<u> </u>	59
Contrast		11
Color		25
Detail	<u> </u>	50
Smoothness	<u> </u>	50

For subtlety use the Detail and Contrast sliders

■ The Detail and Contrast sliders

These two noise sliders are more subtle than Luminance. A high Detail value emphasises detail but it can result in pockmarking. A low Detail will reduce artefacts but at the cost of fine details. Contrast comes into play when a low Detail value is set, as it forces in more edge contrast.

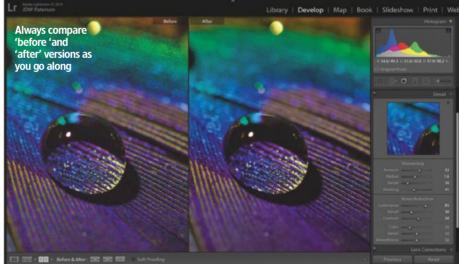


Zoom to 100%It's best to judge sharpening and noise reduction at 100% view. Set this value in the navigator or use the little preview box in the Details Panel. Sometimes you might want to go in even closer. A handy shortcut – Cmd/Ctrl+Alt and plus (+) or minus (-) – lets you jump to different zoom values.

Fix colour noiseColour Noise is less of a problem than luminance noise, and easier to fix. The default colour setting of 25 often works, but go higher if you see blotchy spots of colour noise. Push too far and the colours may smudge, but this can be remedied with the Color Detail slider.



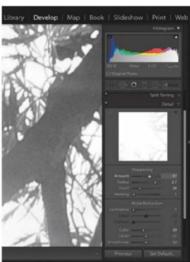
Start with the default setting of 25

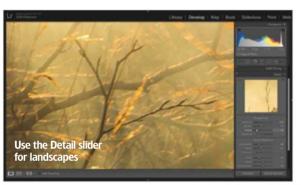


The hardest part about sharpening and noise reduction is judging just how far to go, so it can help if you compare your adjusted image with the original version to see the improvements you have made. Click the rectangular before/after view icon to cycle through different views.

The three sharpening stages
Sharpening is often a three-stage
process. First we apply 'capture sharpening'
to counteract the inherent softness in raw
files. Next we might apply 'creative
sharpening' to enhance certain areas. Finally,
after resizing for print or export, we apply
'output sharpening' to optimise details for the
chosen output.







Get a painterly look
Here's a fun effect to try.
Noise reduction results in blur and
if we push things way over the top
we can create a brushed, painterly
look. Simply drag the Noise
Luminance slider all the way up to
100, then set Noise Detail to 0.
Finish off by boosting colour
saturation in the Basic panel.

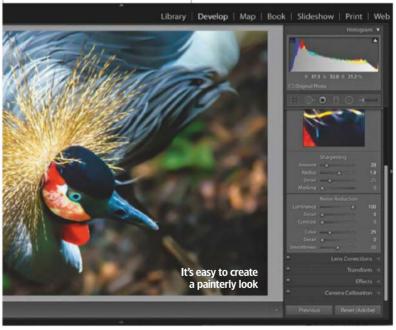
Helpful views
Hold the Alt/Option key
while dragging any slider in the
Detail Panel (except the colour
noise settings) for a greyscale view
that adapts as you move the slider,
helping you to judge the effects of
each control. This tool is
particularly useful when judging
the amount of Masking or Detail
for your image.

Sharpening for landscapesWhile the Masking slider helps to preserve areas without detail in portraits, the Detail slider is often a better choice for suppressing sharpening in landscape images. Like Masking, hold Alt and drag the slider for a greyscale view that helps you gauge the level of detail suppression required.

12 Pon't sharpen everythingFor portraits or images like this, we really don't want to sharpen the detail-free space, as this amplifies noise. The Masking slider lets us confine the sharpening to the important parts. Hold Alt while dragging it to the right – areas that appear in black will be excluded from sharpening.







13 Typical sharpening values

The Amount slider sets the overall sharpening strength. In general, we keep it in the range of 80–130, with Radius between 0.8 and 1.5. Subject is a major factor – landscapes and detail–rich images tend to need a higher Amount setting and a lower Radius, while portraits require a lower Amount and higher Radius.

14 What is sharpening Radius?

Sharpening increases edge contrast. An 'edge' is where lighter pixels meet darker pixels. The pixels on one side get lighter and those on the other side go darker. The Radius slider controls the distance from the edge – in pixels – in which the contrast change occurs. This is why, if we push Radius too far, we can get halos.

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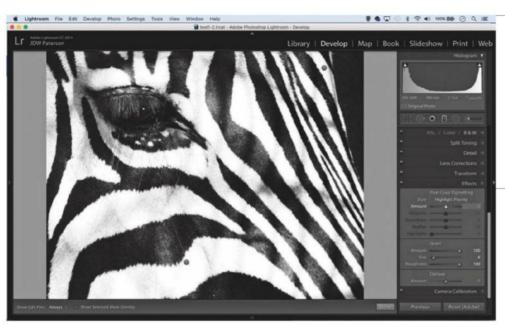


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15 Sometimes noise is good

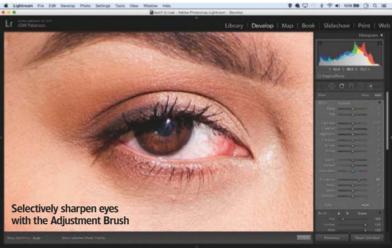
If an image is slightly out of focus, a little noise can help give it the illusion of sharpness. Noise can also help prevent unsightly banding in areas of tonal gradation, such as skies or studio backdrops. It can also be used for creative effect. Add extra noise with the Grain sliders in the Effects panel.

16 Check with printers If you're sending images out to a third-party printer, then check with them beforehand to see if they apply their own sharpening (often the more mainstream or high street printers do). If so, then skip output sharpening in Lightroom. The last thing you want is for sharpening to be applied twice!

17 Sharpen selectively

We rarely want to sharpen everything in the picture; just the important parts, such as the eyes in a portrait. The Adjustment Brush lets us selectively paint in sharpening. Grab it from the toolbar, load with sharpening, then carefully paint over areas. You can hit O to toggle a mask that shows where you've painted.







Sharpen for print

When making a print or exporting to JPEG, you should apply output sharpening in the Export dialogue or Print module. It looks overly simplistic – we set strength to low, standard or high – but these settings are tailored to your output and resolution, and under the hood they're built around a sophisticated sharpening engine.

18 Speed up your workflow

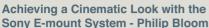
Once you hit upon a good combination of sharpening or noise reduction, why not make a preset? Click the plus icon in the Preset Panel to the left of the Develop Module to make presets, then check the relevant settings. You can apply your presets when importing new images via the Import dialogue.





Change the defaults
By default, Lightroom applies
a small sharpening amount of 25 to
raw files (but it does not apply this to
JPEGs). If you like, you can tailor the
defaults to your needs, or turn them off.
First, hit the Reset button. Next, input
your new default values, then hold Alt
and click the 'Set Defaults' button at
bottom right.





Explore the Possibilities with Canon EF Lenses - Simeon Quarrie It's Not about the Camera - Paul Sanders

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Andy Westlake tests an updated version of this popular travel tripod

At a glance

Maximum height: 144cm

• Folded length: 41cm

Maximum load: 4kg

Weight: 1.4kg

MANFROTTO has a well-earned reputation for making reliable tripods at sensible prices, and this doubtless explains the popularity of its Befree travel tripod in the face of stiff competition from the likes of MeFoto and Sirui. Now it has launched a new version, the Befree Color, that comes with a few updates. The basic template of four-section aluminium legs that reverse-fold around the head is unchanged but there's now a small hook on the end of the centre column, larger rubber feet and refreshed colour options.

Large metal lever locks control leg extension, while unusual rotary levers atop the legs are used to change their angle. The centre column is reversible for low-level shooting, should you need to go lower than the usual 34cm minimum height. A single lever on the removable head locks both the ball movement and the panning base but like the centre column height lock isn't captive, so could potentially fall out and get lost, rendering the tripod useless.

Verdict

While the Befree is highly popular, I'm afraid the latest version leaves me underwhelmed. The quirky design feels wilfully awkward; it's slow to set up since the leg-lock levers are stiff and slower to use than twist locks, and you have to flip the angle levers every time you want to unpack and pack it. The absence of a short column, spirit levels to aid camera alignment and an independently locking panning base on the head also fall short of what we've come to expect. It's sturdy but we wouldn't expect otherwise at this price. It's not terrible but there are better tripods available.



Cullmann Stockholm Maxima 235+

• £45 • www.intro2020.co.uk





bag for lugging around their full kit but such a thing can be overkill when all you're carrying is a small camera plus a few other items. Cullmann's Stockholm Maxima 235+ is the second smallest in a range of discreet slimline shoulder bags that are designed to take a camera, a tablet, and a few personal bits and bobs. But unlike many small bags, it still offers a decent level of protection, while not looking like a stereotypical camera bag.

Indeed, with its high-quality grey fabric exterior, the Stockholm Maxima manages to be both stylish and inconspicuous. Inside, it's well padded and split into two sections with a soft-lined compartment to protect your kit. This will hold a compact camera or a small mirrorless model with a kit zoom attached, while on the other side there are internal pockets for personal items such as a phone or sunglasses. The dual-zipped lid opens away from your body to provide easy access while shielding the bag's contents from unwelcome attention, and has a large mesh pocket for holding spare batteries, memory cards or filters.

An internal slip pocket provides protection for a tablet with a screen size of up to about 10in, and on the front there's a zipped organiser pocket for a pen, a notebook, travel tickets and the like. Turn to the back and you'll find a grab handle, along with a rain cover that packs

away into its own zipped pocket. The wide seatbelt-style nylon shoulder strap is generously long with lots of

scope for adjustment, and can be attached in a couple of different ways or removed entirely.

If you're after a well-designed small bag to carry a bit more than just a camera, then the Stockholm Maxima 235+ ticks many of the right boxes.

Andy Westlake



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Inside is

space for a

and some

accessories

small camera



Case Air Wireless Tethering System

Is this tiny Wi-Fi device a must-have for older DSLRs, asks **Andy Westlake**

hile Wi-Fi has been built into most mirrorless and compact cameras for several years now, it's only relatively recently started to be included as standard on DSLRs. This means that a huge number of photographers currently own DSLRs that suit their needs, but don't have any form of wireless connectivity. If all that's required is the ability to copy images to a smartphone for sharing, then a Wi-Fi SD card will do the trick. However, the Case Air Wireless Tethering System from US firm Tether Tools provides full Wi-Fi remote control for many Canon and Nikon DSLRs.

Measuring just 68x25x40mm deep (including the camera mount) and weighing a mere 50g, this is a dramatically slimmeddown version of the older Case Remote unit that we reviewed in AP 14 November 2015. It's designed to attach to the camera's hotshoe and wire into its USB port, using one of the three supplied cables. It then works by setting up its own Wi-Fi hotspot, to which you can connect a smartphone, tablet or computer. At this point, the free Case Remote app provides full remote control over the camera, allowing you to change exposure settings and trigger the shutter without having to touch the camera. If the lens is set to AF mode, it's even possible to tweak focus remotely using a pair of onscreen arrows, with a magnified live view feed enabling critical focusing.

Features

If this were all the device could do, its asking price would look excessive. Fortunately, it provides plenty more features. The app has a timed bulb mode, allowing programming of exposures up to an hour long. It includes auto-bracketing of either exposure or ISO, taking three shots at up to +/-1.6EV intervals, and with an initial offset of up to +/-2 stops (although not all cameras support every possible combination). There's also an extensive high-dynamic-range mode for programming up to 20 bracketed exposures at intervals of up to 3EV, which could be particularly handy for photographers who like to shoot high-contrast landscapes at sunrise or sunset. Also on board is an intervalometer mode, and while I found its design rather unintuitive, it allows you to program and run extensive time-lapse sequences.

None of this is hugely out of the ordinary indeed, many recent cameras have similar features built in – but the Case Remote's focus-bracketing mode is much more unusual. It will take a series of shots using the autofocus motor to adjust focus slightly between each. You can program it to scan focus forwards or backwards, with three different steps of focus travel between frames. It takes a bit of trial and error to get right for any given subject, but it's potentially a really useful tool, particularly for macro photographers.

Once you've taken your images, you can also browse your camera's memory card to inspect the results. You can share your favourite images to social media sites directly from the app, and delete images you don't want – with JPEG and raw files handled independently.

Physically the device has only a single control, which is its on/off button. It uses an internal battery that's recharged though the micro USB port, and there's a small slot for attaching a guick-release lanyard that allows the remote to be clipped to your camera strap when it's not in use.

behaves pretty consistently across iOS and Android. Both platforms offer essentially the same core options, although the iOS version has a useful RGB live histogram that's not available on Android. There are onscreen controls aplenty, which means everything gets rather cluttered on a small phone screen. Probably the best device for mobile use would be a larger phone such as the iPhone 7 Plus.

Switch to Windows and it's a very different experience; all of the functions are there, but cosmetically the app is very basic indeed just a collection of rectangular grey buttons arranged into a grey control panel, with a separate live view window. I also found the Wi-Fi connection somewhat unstable and prone to odd display glitches, and the app crashed a couple of times during use. So while this version fits in all the core features, and just about gets the job done, it needs more work before I'd really recommend it. Unfortunately, I couldn't try out the MacOS version. However, it certainly looks much more finished from Tether Tools' publicity shots.

For a full camera compatibility list, visit www.tethertools.com/product/ case-air-wireless-tethering-system



The Case Remote app provides lots of options, but can look rather cluttered on a smartphone

Case Remote app

Like most of the Wi-Fi systems built in to cameras, the Case Air Wireless can be operated from smartphones and tablets, via free apps available for iOS and Android. More unusually, though, it can also connect to Windows or Mac PCs, and can handle raw files as well as JPEGs. This makes it interesting for wireless tethering in studio situations.

I tested it with three different devices - an Apple iPhone SE, Samsung Galaxy Tab A tablet and Windows 10 laptop. The mobile app is attractively designed and reasonably straightforward to use; it also





Rotating your phone to landscape format gives a less-cluttered interface and larger live view display

Our verdict

If you have a Canon or Nikon DSLR without built-in Wi-Fi, then the Case Air Wireless fits a wide range of useful features into a small device that's easy to slip into a bag and carry around with you all the time. I tested it on a couple of older Canon DSLRs, the EOS 7D from 2009 and the EOS 50D from 2008 and found all of the functions worked guite reliably. However, I did observe the occasional glitch, particularly when operating the device from a Windows PC, but also occasionally when controlling it using an

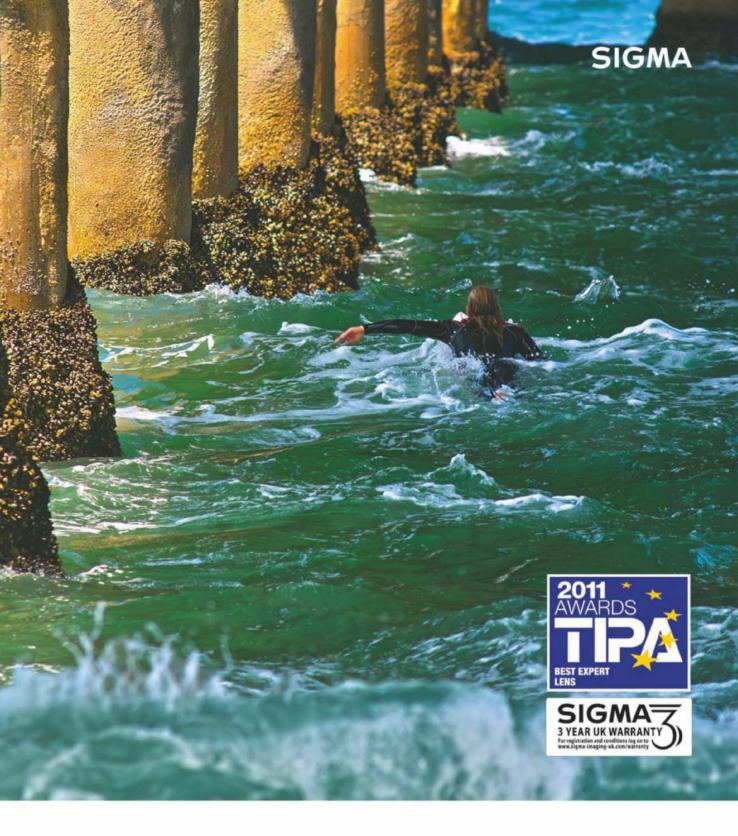
Android tablet. This slightly takes the shine off what otherwise would be a really fine product.

Aside from the focus bracketing, most of the same features can also be found on other cheaper devices. However, the attraction of the Case Air Wireless Tethering System is how it groups them using one small, neat piece of hardware. The price feels a little high for what's on offer, but it's still probably cheaper for most photographers than upgrading to a Wi-Fi-equipped DSLR.



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Sony FE 70-200mm f/2.8 GM OSS

Matt Golowczynski reviews this pricey but impressive addition to the G Master lens series

art of the appeal of mirrorless camera lines is that you're often just an adapter away from a potentially useful camera/lens partnership. III-fitting appearances aside, they can be convenient if they allow an older lens to be used once again, but these systems were never really conceived with this in mind. As Sony points out, if cameras are to evolve so, too, must lenses.

This is the theory that underpins its G Master series of optics, launched at the start of last year. In Sony's words, these are the finest and most impressive group of lenses the company has ever brought to market. The three debut offerings leave no doubt as to their target audience: an FE 24-70mm f/2.8 GM, FE 85mm f/1.4 GM and the lens on test, the FE 70-200mm f/2 8 GM OSS

Until now, Alpha 7-series users have only had one native alternative to this in the form of the FE 70-200mm f/4 G OSS. This newer option has the advantage of an f/2.8 aperture and fresh technology but its £2,499 price leaves very little room for shortcomings.

Features

The FE 70-200mm f/2.8 GM OSS is intended for full-frame Alpha 7 users, although it will also work with APS-C bodies, giving an equivalent focal length of 105-300mm.

To deliver on its promise of premium quality, the lens has a complex internal configuration with 23 elements arranged in 18 groups. Two Super ED elements, designed to minimise chromatic aberration, are positioned towards the front and are supported by four standard

ED elements further along the array. Three aspherical elements also sit towards the rear, one of which is a newly developed XA (extreme aspherical) lens.

This, according to Sony, has a surface roughness of 0.01 microns, which is said to keep resolution high and bokeh as smooth as possible, without any internal rings or textures that can be witnessed in out-of-focus highlights. This is supported by an 11-blade diaphragm to help keep things as round and even as possible. Sony's Advanced Nano AR Coating technology is also on hand to keep flare and ghosting under control.

The OSS suffix in its title indicates that the lens makes use of an Optical Steady Shot system, and with a current-generation Alpha body you can use this in





conjunction with sensor-based stabilisation. The main benefit of this is that stabilisation can occur over five axes, rather than the two provided by the lens alone.

Minimum focusing distance is also an impressive 96cm, next to the 1.2–1.4m we're used to seeing on such optics, and a floating system has been used to uphold image quality when shooting close up. The lens can also be used with 1.4x and 2x teleconverters, although those wanting extra reach without these can also call upon the Super 35mm/APS-C crop feature offered in Sony Alpha 7–series models, at the expense of output size.

A deep petal-shaped hood comes with the lens as standard, flocked on the inside to help prevent reflections, and designed with a small sliding door to enable filters to be rotated while it's mounted.

Build and handling

The FE 70–200mm f/2.8 GM OSS is finished in a Canon–esque white casing and, as we should expect at this price and level, it has been extensively sealed to protect against dust and weather. Furthermore, a fluorine coating has been applied to the front element for additional protection.

With a weight of 1,480g (without its tripod mount) and dimensions of 88x200mm, the lens is physically on a par with similar offerings from Canon and Nikon, although the bodies for which it's intended are much smaller than those manufacturers' pro-grade DSLRs. For the benefit of tripod users, the lens has been fitted with a detachable tripod mount, together with a wheel that allows the user to spin this around and out of the way if they choose to keep it attached.

The zoom and focusing rings are positioned at the middle and front of the lens respectively, and both are pleasing to operate. On a lens of this length they are generously

deep – the zoom ring measures 3cm long and the focusing ring around 4cm – and each is constructed from strong, fine–grooved rubber. Both move smoothly, although the slightly greater resistance of the zoom ring is appreciated given its shorter circumference.

The barrel is furnished with a quartet of switches. One is for focus mode and another for limiting the focus range between 3m and infinity. The remaining two concern the lens' Optical Steady Shot system, with one of them limiting correction to a single axis for panning.

The barrel comfortably allows all of these to be a decent size, and each clicks between positions without any bother. Three large focus-hold buttons have also been placed in between these two rings, and these click positively when pressed. Overall, with no obvious areas of concern and pleasing

operation, the lens feels designed to a standard that befits its price tag.

Focusing

Sony employs a number of different focusing systems with its full-frame Alpha 7-series models and these will have a hand in how well the lens focuses. When used with the Alpha 7R II, focusing performance is very good.

A comparison at each end of the focal range shows focusing speeds to be roughly double at 200mm what they are at 70mm. Once the camera has found a rough point of focus, focusing is very swift at the 200mm end.

When the lens hunts in good light (against a low-contrast subject) it requires just over a second to work its way through the range at its telephoto extension. A consequence of its design is that the diameter of the barrel obstructs part of the Alpha 7R II's AF assist







At 200mm there's noticeable vignetting at f/2.8, although some may prefer to leave this in for effect

lamp. This visibly cuts off in scenes where the camera deems it necessary, although this does not appear to hamper performance.

Focusing is audible but very discreet so should not be an issue if the camera is being used for a wedding or other occasion where the photographer must be unobtrusive. The fact that both focusing and zooming occur internally also means that you don't feel any shift in the centre of gravity during operation.

Image quality

As the resolution charts show, the lens is capable of recording superb levels of detail at all focal lengths, particularly if you can afford to close the lens down to f/4 and beyond.

The quality of bokeh is something Sony has paid particular attention to and it is generally very pleasing in its appearance. At f/2.8 it's nice and round in central areas, and maintains its circular shape as the lens is stopped down. In fact, it only appears to develop straight edges at around f/9, which is impressive. A couple of occasions did show that it's not always entirely free of the ringed texture that Sony has sought to eliminate through the use of the XA element, but this does not affect the majority of images.

Vignetting is present at f/2.8 and this affects the shape of peripheral bokeh, although with busier backgrounds it can take on a Petzvalstyle swirl, which many will find pleasing. Vignetting is lifted out of images by the Lens Comp feature in Alpha bodies, although you may want to keep some in for effect.

Traces of lateral chromatic aberrations can be seen in images that have been captured without the camera's CA correction turned on but the level is impressively minimal for such a lens. Nevertheless, it's worth keeping this on as it does make a difference and effectively removes any purple fringing caused by the camera itself.

Our verdict

BY ANY measure this is an impressive optic, particularly as its performance here has been evaluated against a 42MP sensor.

Not only is it capable of recording staggering detail at its optimum apertures but it's also able to do this with superb consistency across all focal lengths. Of course, a lens of this kind is likely to be used at its largest aperture a lot of the time, but even here it delivers strong results. This is in addition to very good autofocus and effective image stabilisation, and while it's far from flawless, the areas in which it falls down slightly are those that are unlikely to prove problematic for its most obvious applications.

It will be interesting to see whether third parties develop any more affordable competitors but if so, they will be going up

against a very strong option. The future of Sony's G Master series looks extremely promising indeed.



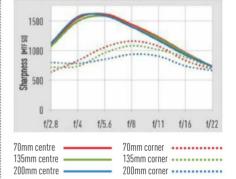
Data file

Price £2,499 Filter dia 77mm Lens elements 23 Lens groups 18 Aperture blades 11 **Aperture** f/2.8-f/22 Min focus 96cm Dimensions 88x200mm Weight 1,480g Lens mount Sony E

Sony FE 70-200mm f/2.8 GM OSS

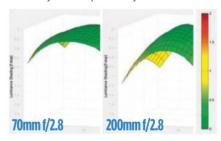
Resolution

The lens is already doing well at f/2.8 but once you get to the f/4-5.6 range it records a stunning amount of detail in the centre of the frame. Beyond f/8 though, diffraction begins to compromise details. The tightly bunched curves show the lens to be impressively consistent at all focal lengths. Corner sharpness isn't quite as consistent but overall, this is still a remarkable performance.



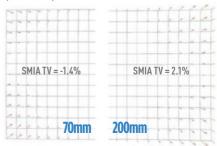
Shading

The lens produces noticeable vignetting at its widest aperture between its moderate and longest focal lengths, and just a little at 70mm. Impressively, this is reduced to insignificant levels with smaller apertures. Stopped down to f/4 it is drastically reduced, particularly at the 70mm end.



Curvilinear distortion

Testing shows the lens produces some distortion at both extremes of its focal range, with slightly more pincushion distortion measured at 200mm than barrel distortion at 70mm. Real-world images, however, do not show this to be a significant problem in practical use.









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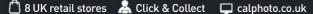
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An ingenious new system addresses the challenges faced by busy photographers juggling delicate and expensive filters. **Michael Topham** set off for the coast to give it a thorough test

he filter holder is an accessory that serious photographers know extremely well. It's pulled from our bags when we want to load one or more filters in front of the lens, its purpose being to keep them secured in position while we concentrate on everything else that goes into capturing an image. If someone told you to go out and make your own filter-holder system from scratch, it most likely wouldn't look much different from those that are already offered by the big-brand filter manufacturers.

On the last day of this year's Photography Show in Birmingham, I was handed a box with the words Wine Country Camera printed on

it. It seemed a peculiar name for a new accessory manufacturer but inside was an entirely new filter-holder system that's been two years in the making.

Designed to overcome the problems of filter flex, light leaks, polarisation and the installation of filters without disturbing critical focus, the Wine Country Camera filter-holder system is rather different from what we've seen before. It looks, though, like it might have great potential among those who use filters on a regular basis and who are serious about their craft. To find out how it works, and what it's like to use, we took the new holder system to the coast, where we put it through its paces.

Features

The Wine Country Camera filter holder is rather different from your average filter holder in that it accepts a circular, removable polariser on the inside of its robust metal body. Mounting a polariser to a holder in this way could make it difficult to rotate when it's sandwiched between the lens and any filters that are added via the holder's drop-in slots at the front. To counter this, the designers have added a clever adjustment control at the lower-left corner of the holder. A wooden adjustment knob turns a cog that engages with teeth around the circumference of the polarising filter, allowing users to rotate it clockwise or anti-clockwise to maximise or minimise the admission of polarised light.

Loading the circular, removable polariser into the holder couldn't be easier. You simply angle the filter down and rotate it slightly so the teeth of the filter mesh with the teeth of the cog. The polariser filter is then locked in



place using the red levers at the rear of the holder, which locate with a very satisfying click. After screwing an appropriately sized metal adapter ring to the front of your lens, the holder can then be pushed on and secured in place using the gold knob at the top.

The removable polariser is just half the story. At the front of the holder are slots into which it's possible to load up to three additional filters. The difference between this holder system and your standard filter holder is that filters aren't loaded directly into the slots provided (something that can cause stress as well as wear the edges of a filter over time). Instead, you load them into what are known as 'filter vaults'. These surround the filter on its four sides, eliminating internal reflections caused by light entering via the edge of the filter, as well as offering added protection from damage when they're transported and being used. It's best to think of the vaults as a cartridge that holds the filter and is slotted into the filter holder.

means it doesn't add any additional height or size to the vault itself, ensuring it slots into its filter vault pouch with ease. For our review, we were supplied with the entire contents of the holder kit as stocked and sold by Robert White. (www.robertwhite. co.uk). It consists of the filter holder as well as a 100x100mm ND filter vault, a 100x150mm grad filter vault (additional vaults are sold separately) and the circular polariser. It's worth noting that we were also provided with a selection of adapter rings but

Big Stopper fitted into the

square 100x100mm

vault with ease, whereas

my Lee Filters ND resin

grads proved to be a

slightly tighter fit in the

of curiosity, I wanted to see if the 100x100mm

vault would accept a Cokin

100x150mm vault. Out

To prevent light leaking between a neutral-

density filter and the lens, there's a recess just

behind the slot that's closest to the lens. Each

filter vault features its own engraved wine coin,

which should always appear on the right when

looking at the holder from the front. The wine

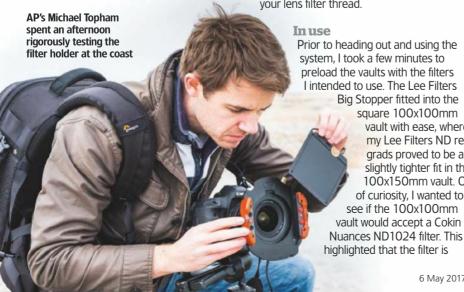
rotated 180 degrees after the filter has been

inserted and which prevents it from falling out.

The way this wine coin has been engineered

coin is essentially a locking device that's

these are sold separately to match the size of vour lens filter thread.



'ND filters and ND grads can be slipped in and out quickly with minimal fuss'

thicker than the 2mm tolerance with which the vaults are made. The good news is that we're told a solution for Cokin Nuances filters is currently being worked on and should be available soon.

It's not until you start using the filter holder that you really start to appreciate how it can make the experience of using filters a much more enjoyable one. With the camera locked off on a tripod and my right eye up against the viewfinder, I found myself locating the wooden control knob with my left hand and gently rotating the polariser to get the desired effect, without even thinking about it. The real beauty of operating the polarising filter in this way is that you don't have to get your hands anywhere near the lens, which could disturb the focus.

After testing the polariser, I removed it and focused on using the vaults at the front of the holder. As anyone who has accidentally dropped a filter will know, the riskiest time is when loading or removing one. The advantage of securing the filter in a vault is that it offers better grip than the super-smooth surface of the filter itself, which can slip out of your hands when it's wet or cold. The vaults slide effortlessly into the holder and are vertically adjustable using the red buttons at the side.

What's particularly good about the vaults is that they're designed with a catch feature so they can't fall out. Although I did swap the filters in the vaults during my testing, it's not recommended to do this as it could lead to you accidentally dropping or damaging a filter. In an ideal world you would buy a vault for each filter

FILTER HOLDER TEST Testbench



This image was taken without the polariser filter. Note how the green and blue hues are more subdued



Securing the polariser in the holder and rotating it has given the colour and contrast an obvious boost

to save having to swap them over. Doing so would also prevent you having to handle your filters and save you having to clean them of fingerprints quite so often.

As a frequent Lee Filters user, I was intrigued to find out how this filter holder would work. What I particularly like about it is the way ND filters and ND grads can be slipped in and out guickly with minimal fuss, and without having to touch the filter after it has been loaded into the vault. The vaults reinforce the installed filter's rigidity while preventing the sides from having to come into direct contact with a filter holder's slots. This protects the surface of the filter and helps ensure sharp results by keeping the filter perfectly flat.

My experience of using the polariser, holder and vaults in the field was very positive and there's little you can really fault with the way the holder performs. The only thing that did spring to mind as I walked back to the car after an afternoon's testing was whether a variable

ND filter could possibly be made to the same size and specification as the polarising filter. Having the option to drop in a geared variable ND filter like you can with the polarising filter would certainly add an extra string to the system's bow. Watch this space!





Our verdict

We've seen many photo-related products improve but the classic filter holder has remained much the same. This new filter-holder system from Wine Country Camera changes that by addressing some of the challenges filter users regularly face. It successfully overcomes problems such as filter flex, light leaks and filter damage that can occur when working under pressure or in inhospitable environments.

It's not cheap, though. Add a couple of adapter rings to the kit we've reviewed here and you'll be looking at spending in excess of £500. This might seem like an absurd amount of money to shell out on what is essentially a filter holder with a high-quality, multi-coated Schott glass rotating polariser and a couple of protective vaults that encase the sides of your filters. However, this isn't your average filter holder – it's a filter holder designed for those who use 100mm filters regularly and demand one of the best filter-holder experiences money can buy.

If you own a few 100x100mm or 100x150mm filters and use them every once in a while, dropping the kind of cash you'll spend to own this kit simply wouldn't be worth it and you'd be better off using the

filter holder you already own. Use your filters on an almost daily basis, however, and you'll find the outlay is far better justified. It's a product that not only provides extra care for your filters but makes the process of

Data file

Price £425 (100mm Holder Kit with 1xND Vault. 1x Grad Vault and circular polariser)

Adapter rings Available in sizes from 49mm to 86mm

Protection Filter holder supplied in protective case. vaults supplied in vault pouch

(f55 each)





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Transition lenses can darken quickly but lighten slowly, which is not ideal

The trouble with transitions

I have been using varifocal glasses for years and they don't affect my photography or focusing and exposure. I'm now considering going to light-sensitive (Reactolite) lenses. Will they make a difference to how I not only see a shot but also to what I believe to be the correct exposure setting? Is there a recommended colour for the sunglasses bit of my new specs? One local optician offers a choice of grey, brown or green.

Lawsyd (from AP forum)

There is definitely an element of personal preference that needs to be considered. Your glasses won't be used exclusively for photography, of course. However, logic puts grey-tint sunglasses at an advantage as there will be little distortion of viewed colour.

As for a choice of transition lenses, like the Reactolite brand, even though they have improved gradually over the years, they still have the problem of darkening quickly when the sun shines on them, but lightening up in a much more leisurely manner. Some people don't mind this but personally, I do.

Unless the lenses are 100% brightened, you will have to compensate for the darkened view and this may well have an impact on your photography. On the other hand, lots of very good photographers routinely use

transition lenses. You can monitor exposure using visual aids like histogram and shadow/ highlight warnings.

Best compact camera for around £300?

I have read so many reviews my head hurts. I have a budget of about £300 and want a compact camera. I'm a total point-andshoot person; I never play with the settings (apart from flash) so want an easy-to-use one. My main pictures will be of my children doing sport, and the normal holiday snaps. I currently use a Canon IXUS 50 but it just doesn't produce decent action-shot pictures, and it's getting a bit old now. I'm stuck between four cameras: Sonv RX100, Panasonic Lumix TZ60, Canon PowerShot G16 and Panasonic Lumix ZS50. Which is the best one, please?

None of these cameras would be recommended for action photography so I must assume you are concerned about general responsiveness. The Canon G16 shoots raw and has a healthy shot-to-shot shooting rate and a good buffer size. It also has a bright lens for shooting in low light without flash.

Both the Lumix models are good all-rounders and focus a bit faster than the Canon but aren't as premium in their build quality. The ZS50 is another name for the TZ70 which has a better viewfinder and lower noise thanks to a lower resolution sensor.

The Sony RX100 has the best sensor by some margin and is a responsive camera to use, although its zoom range is much more limited than the others. It's my favourite camera on your shortlist.

Q&A compiled by Ian Burley



Fortunately it's possible to make the Canon EOS-7D Mark II less noisy

Trying to keep the noise down

I have been cataloguing the balance of my 2016 photos over the past week, which I have to admit is most of them. I'm sure others are far more organised and diligent than I am. Last year I started to use higher ISOs than previously in situations where I needed fast shutter speeds with long lenses in poor light. What I have noticed in my cull is that at the same ISO setting on the same camera, some images have much more noise than others. My initial thought is that the better images are those with a good spread across the histogram, but are there other factors to consider? I am using a Canon EOS-7D Mark II and always shoot in raw. In most cases the noise can be reduced to manageable levels in processing but it would be good to know how to reduce noise in-camera. **Bazarchie (from AP forum)**

By contemporary standards the Canon EOS-7D Mark II is not a particularly low-noise performer. That's not to say it's horribly noisy, just more so than some direct competitors. Combine this with the fact that image software raw file default previews tend not to optimise noise suppression very much and it shouldn't be a surprise that noise grain can be evident, even at low ISO.

You may find that if you configure the camera to produce JPEGs as well as raw files, there will probably be significantly less noise grain in the JPEG versions. Image grain shouldn't necessarily be vilified; it's vital to the structure of some image details and can give an image depth. It can be beneficial to add noise in certain circumstances. Blue skies often look noisy because the blue channel is more prone to noise. Excessive sharpening will bring out noise.

If you are concerned about noise, especially in shadows, you could try experimenting with exposing 'to the right'. This is a technique where you intentionally overexpose without sacrificing highlights. In post-processing you can darken the image to normal brightness and this will suppress noise a little. Above all, don't underexpose.

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Tech Talk



Professor Newman on...

e sensors

The rise of the miniature camera fuelled demand for fast lenses, and today's fashion for large sensors

ecently I discussed how the properties of an image, in terms of depth of field. diffraction and amount of light captured, can be determined by considering only what happens in front of the lens. One of the themes of those articles is that it is the angle of view and the aperture size that primarily determines the properties of an image.

The consequence of this is that sensor size is not nearly as important as is often believed. The same photograph is produced from a given angle of view and aperture size, whatever the sensor size and focal length needed to do it. Thus a Micro Four Thirds camera with an f/2 lens is quite capable of producing results fully comparable with those from a full-frame camera using an f/4 lens.

The obvious question that arises from this is: why do camera manufacturers and photographers invest in large sensors, with the concomitant disadvantages of size and cost? I think that the answer lies in what could be called the 'sweet spot' of serious photography.

For a long time, serious photographers have demanded lenses which give much the same results as would an f/1.4 lens on a

'It is the angle of view and the aperture size that determines the properties of an image'

35mm full-frame camera. For instance, this lens would give the same depth of field, diffraction and gather the same light as an f/2.4 lens would have on the 645 format, and indeed 'fast' standard lenses on 645 were f/2.4.

Miniature marvels

It was early in the development of 'miniature' cameras that such fast lenses became available. The first commercially successful 35mm camera with interchangeable lenses was the Leica I in 1930. Immediately, Carl Zeiss retaliated with its Contax camera, available with an f/1.5 lens, which Leitz matched a couple of years later. It was these fast lenses that made them worthy of consideration as serious cameras.

This has kept the 36x24mm format as the dominant one for serious photographers for 60 or 70 years. As I argued in my recent short series of articles, any camera/lens system that collects light from the same angle of view through the same aperture diameter will produce very similar results. APS-C would require an f/0.93 lens to produce the same

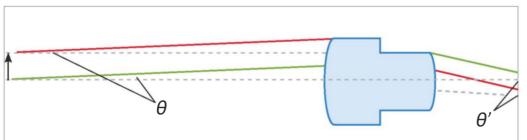
results as f/1.4 on 135 full-frame. Micro Four Thirds would require f/0.7 and 1.0 inch, f/0.52.

The last is very close to the absolute lower limit of f-number required for optics in air, which is f/0.5. This is a hard physical limit and is due to a major theorem in optics called the Abbe sine condition. This states that to produce an image, the input and output rays in a lens must be related by the equation $\beta \sin \theta'$ = $\sin \theta$, as explained in the diagram, below.

Here. B is the degree of magnification from object to image, θ' is the angle with the lens axis of a ray from a point on the object and θ the angle to a corresponding point on the image. For a distant object, $\sin \theta'$ will approach 0, while $\sin \theta$ will depend on the aperture of the lens as well as upon its focal length.

The largest value $\sin \theta$ can take is 1, corresponding to an angle of 90°, at which time the aperture is twice the focal length, giving an f-number of 0.5. Actually making an f/0.5 lens for general use has vet to be achieved.

Light ray angles for on-axis and off-axis objects



The Abbe sine condition must be fulfilled for a lens to product sharp images of objects away from its axis (red lines)

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

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Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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	Canon EOS 1300D	£450	4*	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95 •		3in		5	00	129	101.3	77.6	485g
	Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9		95	•	3in				133	100	79	580g
	Canon EOS 750D	£599	4*	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95	٠	3in	•	• 4	40	131.9	100.7	77.8	555g
	Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100	•	3in	•	• 4	40	131.9	101	77.8	565g
	Canon EOS 800D	£780		Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95 •	•	3in	•	• 6	00	131	99	76.2	532g
	Canon EOS 77D	£830		Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95 •	•	3in	•	• 6	00	131	100	76.2	540g
	Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	٠	45	7	100 •	•	3in	•	• 9	60	139	105.2	78.5	730g
	Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100	•	3in		6	70	148.6	112.4	78.2	910g
	Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	٠	11	4.5	97 •		3in		9	80	145	111	71	755g
	Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100		3.2in		9	50	152	116	76	950g
	Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100		3.2in		7	700	152	116.4	76.4	845g
	Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100		3.2in		3	390	152	116.4	76.4	845g
	Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	77	100 •		3.2in		• 9	00	151	116	76	890g
	Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100		3.2in	•	• 1,	210	158	167.6	82.6	1,340g
	Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	٠	11	5	95	•	3in		7	00	124	98	75.5	460g
	Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95	•	3in	•	1,	200	124	98	75.5	445g
	Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	٠	23	5	95 •	•	3.2in	•	7	00	125	98	76	530g
	Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95 •	•	3.2in	•	• 8	20	124	97	70	470g
	Nikon D5600	£800		Minor update to the D5500 adds Bluetooth smartphone connection	24.1MP	Nikon F	25,600	1080p	٠	39	5	95 •	•	3.2in	٠	• 9	70	124	97	78	465g
	Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100	•	3in		9	50	135	106	76	765g
	Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	٠	51	6	100 •	٠	3.2in		1,	100	135.5	106.5	76	765g
- 8	Nikon D7500	£1299		Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	٠	51	8	100 •	•	3.2in	•	• 9	50	135.5	104	72.5	720g
	Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	٠	153	10	100 •	٠	3.2in	٠	• 1,	240	147	115	81	860g
	Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100	•	3.2in	•	9	00	141	113	82	850g
	Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	٠			100 •	•	3.2in	٠	1,		140.5	113	78	840g
	Nikon DF	£2600		Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-			5.5			3.2in				143.5		66.5	765g
	Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p			12		•	3.2in				146	123	82	980g
	Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP		3,280,000	3840p		153				3.2in	•				158.5	92	1,405g
	Pentax K-S1	£550	4*	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	٠		5.4		•	3in				92.5	120	69.5	498g
	Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p		11		100	•	3in			10	130	97	71	650g
	Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	٠			100 •	•	3in	٠			122.5	91	72.5	678g
	Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p				100 •	•	3in	•			125.5	93	74	688g
	Pentax K-3	£950	4*	Well-featured enthusiast model with in-body image stabilisation		Pentax K	51,200	1080i		27			•	3.2in				131	100	77	800g
	Pentax K-3 II Pentax KP		4.5★	Updates the K-3, with built-in GPS instead of a flash		Pentax K	51,200	1080p		27				3.2in					102.5		785g
		£1099	F 4	Compact but well-specified DSLR with interchangeable hand-grips		Pentax K		1080p				100 •	•	3in	•		_	131.5		76	703g
	Pentax K-1 Sigma SD Quattro	£1599		The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	6400	1080p	•			100 •		3.2in	•			136.5			1,010g
'VARY	Sigma SD Quattro H	£850 £1499	3★	SD-mount mirrorless camera with unique Foveon X3 sensor		Sigma SD Sigma SD		-			3.6			3in				147	95.1	90.8	703g
2	Sony Alpha 58		4★	Physically identical body to SD Quattro, but with larger APS-H sensor Entry-level SLR-like camera but with electronic viewfinder	25.7MP 20.1MP	Ů	6400 16,000	- 1080p			tbc 5			3in 2.7in					95.1 95.5	90.8 78	708g 492g
EET PRIL	Sony Alpha 68	£450	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A		1080р	•	79			•					129	104.2		
	Sony Alpha 77 II	£479		Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A Sony A	25,600 25,600	1080р				100		3in				142.6	104.2	81	675g 647g
ш.	Sony Alpha 99	£1800		Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080р		19				3in				147	111	78	812g
PRICES	Sony Alpha 99 II	£2999		Places the superb sensor from the A7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p				100		3in					104.2		-
ALL	July Alpha 77 II	LLYYYY		r races the superb sensor from the A/K II III a DSLK-Styleu body	42.41417	July A	102,400	J04Uµ	•	14	14	100	•	JIII		٠١'	UU	144.0	104.2	/0.1	0479

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error please let us know by emailing amateurphotographer@timeinc.com.



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Mirrorl	e	SS	cameras	RESOLUTION	LENS MOUNT	MAXISO	VIDEO	MIC INPUT	AF POINTS	BURSTMODE (FPS) Viewfinder	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOT	_		SCR	REEN	1			DIMEN	ISIONS	
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6	•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2	•	•	3in	•	•	250	110.9	68	44.4	366g
Canon EOS M6	£730		Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9 •	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6	•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10	•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7 •	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1	16.3MP	Fuji X	51,200	1080p	•	77	8 •	•	٠	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799		Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8 •	•	٠	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8 •	•		3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical / electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8 •	•		3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14 •	•		3in	•		340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5	٠	•	3.7in		•	400	134	69	33	384g
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11 •	•		3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60	•	•	3in	•	•	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15	•	•	3in			220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality	16MP	Mic4/3	25,600	1080p		81	8	•	•	3in	•	•	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	3.5	•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	3.5	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10 •	•		3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10 •	٠	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi enabled pro-level CSC	16.8MP	Mic4/3	25600	1080p	•	81	10 •	•		3in	•	•	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18 •	•		3in	•	•	tbc	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	•	49	8 •	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9 •	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GF7	£420	4★	Compact, great image quality and good for selfies	16MP	Mic4/3	25,600	1080p		23	5.8	•	•	3in	•	•	230	106.5	64.6	33.3	266g
Panasonic Lumix GX800	£500		Tiny pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49 !	5.8	•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8 •	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	٠	49	8 •	٠		3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12 •	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video-focused hign-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	•	225	12 •	•		3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p	٠	25	3.5	•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6	٠	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179	11 •	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11 •		•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely-accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11 •		•	3in	•	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5 •	•		3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full-frame A7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5 •	•		3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	٠	25	4 •	٠		3in	•		340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5 •	•		3in	•		290	126.9	95.7	60.3	625g
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5 •	٠		3in	•		380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5 •	•		3in	•		310	126.9	95.7	60.3	627g

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PARKCameras (a)

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, though you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonictype motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean vou can use faster. motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

DC

DC

DG

Di

DT

	NS SUFFIX GUIDE
AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
AP0	Sigma Apochromatic lenses
ASPH	Aspherical elements
AT-X	Tokina's Advanced Technology Extra Pro
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C sized sensors

Nikon defocus-control portrait lenses Sigma's lenses for APS-C digital Sigma's designation for full-frame lenses Tamron lenses for full-frame sensors Tamron lenses designed for APS-C DSLRs Tamron lenses for mirrorless cameras Sigma's lenses for mirrorless cameras Canon diffractive optical element lenses Sony lenses for APS-C sized sensors Nikon's lenses for DX-format digital Nikon lenses with electronic apertures Sony lenses for APS-C mirrorless

ED Extra-low Dispersion elements Canon's DSLR lenses for full frame EF FF-S Canon lenses for APS-C sized sensors FF-M Canon's lenses for its mirrorless M range Sigma's 'Excellent' range ΕX Pentax full-frame lenses Sony lenses for full-frame mirrorless Nikon lenses without an aperture ring HSM Sigma's Hypersonic Motor Internal Focusing Canon's Image-Stabilised lenses Canon's 'Luxury' range of lenses

LD Low-Dispersion glass Fuiifilm Linear Motor LM MP-F Canon's high-magnification macro lens OIS Optical Image Stabilisation os Sigma's Optically Stabilised lenses PC-E Nikon tilt-and-shift lenses PF Nikon Phase Fresnel optics PRO Tokina and Olympus Professional lenses Tamron Piezo Drive focus moto SAM Sony Smooth Autofocus Motor SDM Pentax's Sonic Direct Drive Motor Pentax Super Multi Coating

SP Tamron's Super Performance range SSM Sony Supersonic Motor Jenses Sony and Laowa Smooth Trans Focus STF Canon lenses with stepper motor STM Canon Tilt-and-Shift lens TS-E Ultra Multi Coated Canon lenses with an Ultrasonic Motor IISM USD Tamron Ultrasonic Drive motor Tamron's Vibration Compensation VC Nikon's Vibration Reduction feature Tamron Extra Refractive Index glass Weather Resistant

DSLR .	Lens	es	•
LENS		RRP	ŀ

SCORE SUMMARY DIMENSIONS МПІПМ **CANON DSLR** EF 8-15mm f/4 L USM £1499 78.5 Impressive-looking fisheye zoom lens from Canon 15 n/a 83 540g EF-S 10-18mm f/4.5-5.6 IS STM £299 4* A superb ultra wideangle that's a must-have for anyone shooting landscapes and cityscapes 22 67 74 6 72 240g EF-S 10-22mm f/3.5-4.5 USM 77 f990 A good performer, with solid MTF curves and minimal chromatic aberration 24 83 5 89 8 4* 385a EF 11-24mm f/4 L USM £2799 Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens 28 n/a 108 132 1180q EF 14mm f/2.8 L II USM £2810 4.5 Impressive resolution at f/8 but less so wide open 20 n/a 80 94 645q 4* EF-S 15-85mm f/3.5-5.6 IS USM f900 Four-stop image stabilisation and Super Spectra coatings, together with a useful range • 35 77 81.6 87.5 575q EF 16-35mm f/2.8 L II USM £1790 4.5★ A good performer with strong results at f/8 in particular 28 82 88 5 111.6 635g EF 16-35mm f/2.8 L III USM £2150 Revamped wideangle zoom includes new optics in a weather-sealed lens barrel • 28 82 89.5 127.5 790g EF 16-35mm f/4 L IS USM f1199 Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras 28 77 82.6 117 8 4* 615q TS-E 17mm f/4 L £2920 Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings 25 77 88.9 106.9 820q EF 17-40mm f/4 L USM f940 4* Designed to match the needs of demanding professionals - and does so with ease 28 77 83.5 96.8 500g EF-S 17-55mm f/2.8 IS USM £795 Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture 35 77 83.5 110.6 645g 4* EF-S 17-85mm f/4-5.6 IS USM £600 3* Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives 35 67 78.5 92 475g EF-S 18-55mm f/3.5-5.6 IS STM £195 Versatile, affordable standard zoom featuring four-stop image stabilisation 25 58 69 75.2 205q FF-S 18-55mm f/4-5 6 IS STM Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics 58 f220 25 66.5 61.8 215q EF-S 18-135mm f/3.5-5.6 IS £500 Four-stop image stabilisation, and automatic panning and tripod detection 45 67 75.4 101 455q EF-S 18-135mm f/3.5-5.6 IS STM £478 Uses stepper motor for silent and fast autofocus that's also well-suited to video work 39 67 76.6 96 480a EF-S 18-135mm f/3.5-5.6 IS USM f5NN Versatile wideangle zoom with new Nano USM focus technology . • 39 67 77.4 96 515g EF-S 18-200mm f/3.5-5.6 IS £740 4* Automatic panning detection (for image stabilisation) and a useful 11x zoom range 45 72 78.6 102 595q EF 20mm f/2.8 USM £610 Wideangle lens with a floating rear-focusing system and a USM motor • 25 72 77.5 70.6 405q EF 24mm f/1.4 L II USM Subwavelength structure coating, together with UD and aspherical elements 77 83.5 £2010 25 86.9 650q EF 24mm f/2.8 IS USM £750 4 Small wideangle optic with image stabilisation 20 58 68.4 55.7 280a EF-S 24mm f/2.8 STM Bargain price, tiny carry-everywhere size and a highly competent imaging performance £165 52

DSLR Lens	Δc			ISATIC	ALPHA	HIRD.		×	AME	(C)	THREA	(MM)	(MM)	
		· 		IMAGE STABILISATION	SONY ALPHA	CANON FOUR THIRDS	NIKON	PENTAX	SIGMA FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM	WIDTH (MM)	LENGTH (MM)	
NS	RRP	SCORE	SUMMARY			М	OUNT					DIN	MENSIC	DN
5-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	21	82	88.5	106.9	_
24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•				•	38	82	88.5	113	
24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	٠	•	_			٠	38	77	83.4	93	-
24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•	•	_			•	45	77	83.5	107	ı
24-105mm f/4 L IS II USM	£1129		Reworked workhorse zoom for full-frame cameras uses an all-new optical design	٠	1				•	45	77	83.5	118	ı
24-105mm f/3.5-5.6 IS STM 28mm f/1.8 USM	£479 £570		A versatile standard zoom lens that's an ideal route into full-frame photography USM motor and an aspherical element, together with a wide maximum aperture	•		_			•	40 25	77 58	83.4 73.6	104 55.6	۱
28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•						30	52	67.4	42.5	ı
28-300mm f/3.5-5.6 L IS USM	£3290	J.U 🗶	L-series optic with expansive range, image stabilisation and a circular aperture			_				70	77	92	184	ı
-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting						Ť	13	49	69.2	55.8	ı
35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system							24	67	62.6	77.9	
35mm f/1.4 L II USM	£1799	5*	An outstanding addition to the L-series line-up							28	72	80.4	104.4	
40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting	П				Т		30	52	68.2	22.8	1
3-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography							40	72	81	90.1	
50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture	П				Т		45	72	85.8	65.5	Ī
50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though							45	58	73.8	50.5	ı
50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor	П					•	35	49	69.2	39.3	Ī
50mm f/2.5 Macro	£350		Compact macro lens with floating system						•	23	52	67.6	63	
-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•					110	58	70	111.2	
-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•						110	58	70	108	
-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing		•					20	52	73	69.8	1
P-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories		•				•	24	58	81	98	
70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements		•				•	150	77	84.6	193.6	
70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•	•				•	120	77	88.8	199	
70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available		•				•	120	67	76	172	
70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•	•				•	120	67	76	172	
70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•	•				•	150	58	76	143	
70-300mm f/4.5-5.6 IS II USM	£499		Updated mid-range telephoto zoom with new optics and much-improved autofocus	•	•				•	120	67	80	145.5	
70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•	•				•	120	67	89	143	
70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•	•				•	140	58	82.4	99.9	
75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4.0-5.6 III USM but with no USM		•				•	150	58	71	122	
75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though		•				•	150	58	71	122	
85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control		•				٠	95	72	91.5	84.0	
85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM		•				•	85	58	75	71.5	
F-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements		•	_			٠	50	58	73.6	88	
100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits		•				•	90	58	75	73.5	
100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)		•				٠	31	58	79	119	
100mm f/2.8 L Macro IS USM	£1060	5 *	Stunning MTF figures from this pro-grade macro optic	•	•	_			•	30	67	77.7	123	1
100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	٠	•	_			٠	98	77	94	193	ı
135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture		•				•	90	72	82.5	112	I
180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology		•				•	48	72	82.5	186.6	
200mm f/2 L IS USM	£7350		Five-stop image stabilisation with tripod detection and Super Spectra lens coatings	•	•	_			•	190	52	128	208	
200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic		•				٠	150	72	83.2	136.2	
300mm f/2.8 L IS II USM	£7500		Four-stop image stabilisation makes this lens perfect for action photography	•	•				•	200	52	128	248	
300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	٠	•				٠	150	77	90	221	
400mm f/2.8 L IS II USM	£9810		Super telephoto with ring-type USM and four-stop image stabilisation	•	•					270	52	163	343	
400mm f/4 DO IS II USM 400mm f/5.6 L USM	£8000		Multi-layer diffractive optical element to correct for chromatic aberration	•	•	_			•	330	52 77	128 on	232.7 256.5	
	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood						•	350	11	90	200.5	
IIKON DSLR														
.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass				•			14	n/a	63	62.5	
-24mm f/3.5-4.5 G ED AF-S DX	£834		MTF performance is good from wide open to f/11, only breaking down past f/22				•			24	77	82.5	87	
-24mm f/4 G ED AF-S DX	£1044		This venerable optic may be a little weak at f/4, but otherwise it's a good performer				٠			30	77	82.5	90	
mm f/2.8 D ED AF	£1554		A really nice lens that handles well and offers excellent image quality				•		•	20	n/a	87	86.5	
-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration				٠		٠	28	n/a	98	131.5	
mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance				•		•	25	n/a	63	57	1
-35mm f/4 G ED AF-S VR	£1072		A fantastic lens that deserves to be taken seriously, with very little CA throughout	٠			٠		٠	28	77	82.5	125	
-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•			•			35	72	80	85.5	1
-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4*	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	٠			٠			38	67	72	85	
-55mm f/2.8 G ED-IF AF-S DX	£1356		A higher-quality standard zoom for DX-format DSLRs				•			36	77	85.5	110.5	
-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs				٠		٠	28	77	83	95	
-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens				•			28	52	73	79.5	
-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	٠			٠			28	52	66	59.5	
-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens				•			25	55	64.5	62.5	
-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	٠			٠			25	55	64.5	62.5	
-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•			•			n/a	67	76	89	1
-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•			•			45	67	78	97	
-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•			•			50	72	77	96.5	ı
-300mm f/3.5-5.6 G ED-IF VR	£850	4*	DX-format zoom lens with wideangle to super-telephoto reach							45	77	83	120	ı

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DSLR Lens	ses	;	ţ	IMAGE STABILISATION	SONY ALPHA	CANON	FUUK LHIKDS NIKON	PENTAX	SIGMA	NIN EOCIIC (CM)	FILTER THREAD	WIDTH (MM)	LENGTH (MM)	동
				A E	NOS T	_		_	SIGMA	1	1	_		WEIGHT
LENS		SCORE					MOU	ΝT					MENSIO	-
19mm f/4E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography	ш		_	٠	L	•	20	-		124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight				•	H	1	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system				٠	L	1	25	_	69	42.5	270g
24mm f/2.8 D AF 24mm f/1.4 G ED AF-S	£427	E.A.	Compact wide lens with Close-Range Correction system			+	•	F		30			46	270g
24mm f/1.8 G ED AF-S	£1990 £629	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers				•			25	72	83 77.5	88.5 83	620g 355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					т	١,		77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5*	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens								_	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5 ★	Nikon's latest pro-spec standard zoom looks like its best lens yet								82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5*	FX-format standard zoom with Auto Tripod detection and VR							38	72		82	465g
24-120mm f/4 G ED AF-S VR	£1072	5 ★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens								77	84	103	710g
28mm f/1.8 G ED AF-S	£619	5*	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers							25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm			т					52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•			•			50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5*	Designed for DX-format DSLRs, a great standard prime lens	Г		T	٠	Г		30		70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight				•				58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture				•					64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5*	A Nano Crystal-coated lens designed for the FX range				•				67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts				٠			20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture				•			25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with Al cameras				•		•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•			•			45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22				•			45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs				•			45	58	72	52.5	185g
55mm f/2.8 Micro	£625		Macro lens with 1/2 maximum reproduction ratio				•		•	25	52	63.5	62	290g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•			•			111	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•			•			111	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•			•			141	_	_	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture				•		•	58	_		70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system				•		•	22		_	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass				•	L	•	18	_	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•			•		•	141	_	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	٠			٠	L	•		_	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•			•		•	100		78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•			٠	L	•	n/a	_	80	143.5	745g
70-300mm f/4.5-6.3G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design				•	۳		111	_	72	125	400g
70-300mm f/4.5-6.3G AF-P DX VR	£350	F.4	Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	٠		-	٠	_		111	_	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S 85mm f/3.5 G ED AF-S DX VR	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•			•	Н	•	-	_	95.5	203	1570g
85mm f/1.4 G AF-S	£522	5*	DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass Fast mid-tele lens with an internal focusing system and rounded diaphragm	ľ			•			28	_	73 86.5	98.5 84	355g
85mm f/1.8 D	£1532 £385	υ ×	0 /									71.5	58.5	595g
85mm f/1.8 G AF-S	£470	5 ★	Portable medium telephoto – ideal for portraits Rear-focusing system and distance window in this medium telephoto lens							80		80	73	380g 350g
85mm f/2.8D PC-E Micro	£1299	0 🖊	Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography	F				f		39		83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture	h						101	_		106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results					Г		31	62		116	720g
105mm f/2 D AF DC	£980	7.0	A portrait lens with defocus control	Ė						90	_		111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic							111			120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass	h						4.00	_	_	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system	Г				Г		50		_	104.5	1190g
200mm f/2 G ED AF-S VR II	£5412		A full-frame lens offering ghost-reducing Nano Crystal coating	•			•			191	_		203	2930g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•		T		Г		221			267.5	2300g
- 000 (// E DE ED VD AE O	£1230	5*	Light, compact AF-S full-frame telephoto lens with ED glass elements	•			•			14	_	_	147.5	755g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•			٠		•					2900g
LAOWA DSLR														
12mm f/2.8 Zero D	£TBC		Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion		•			•		18	TBO	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		_	•	•	•			77		64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	Г			٠	•			5 62		70	503g
105mm f/2 (T32) STF	£649	4*	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•	•	•			_	98.9	76	745g



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DSLR Lens	es	5		IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	PENTAX	SIGMA	FULL FRAME	שווא רטינטא (נייו)	FILIER IHREAD WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY	Ĭ	Ü	_	MOU		<u> </u>		T	Τ	DIMENS	_
PENTAX DSLR														
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus				т			14	í n	/a 71	.5 68	320
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom					•		31	_	7 83		_
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too	Г			Т	•	П	13	_	7 83		420
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra-low-dispersion elements					•		18	3 4	9 39	.5 63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood					٠		• 21	_	/a 98		
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)	F				•	Н	31	_			600
DA 16-85mm f/3.5-5.6 ED DC WR DA 17-70mm f/4 smc AL IF SDM	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh Featuring Pentax's Supersonic Direct-drive (SDM) focusing system					•		3!		2 7 7 7		
DA 17-7011111 1/4 SINC AL IT 3DM	£630 £230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm	Н						31	_	8 7		5 485 158
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down					•		2		2 6		
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating	Г						2		2 68		
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens					•		41	_	2 7		
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements					•		4	9 6	2 7	6 89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant					•		21	_	5 68		283
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing					•		21		9 6		_
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting				I	•		• 3		2 109		
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8					•		• 51	_	2 7		
FA 31mm f/1.8 smc AL Limited FA 35mm f/2 smc AL	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye	F			F	•		3131	_	8 68 9 6		
DA 35mm f/2.8 smc Macro	£640	4.5★	A compact wideangle lens that weighs a mere 214g Despite slight edge softness, this lens performs excellently and is a pleasure to use					•		1/		9 46		
DA 35mm f/2.4 smc DS AL	£180	4.5 ★ 5★	A budget price prime lens for beginners	f						31	_	9 6		
DA 40mm f/2.8 smc Limited	£450	- /	Pancake lens with SMC coating and Quick Shift focusing system					•		41		9 6		
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens	Г				•		4	_	/a 62		520
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating					•		• 4!	5 4	9 2	7 64	155
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format					•		• 4		9 63		
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits					•		4		2 38		
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism	L				٠		• 1'	_	9 6		
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects	H				•	Н	10				
DA 50-200mm f/4-5.6 smc ED WR DA* 55mm f/1.4 smc SDM	£210	4.5★	Weather-resistant construction, Quick Shift focus system and an SP coating					•		n/ 4!		9 6 8 70		
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400	4.0 🗶	Despite questions about the particular sample tested, this lens scores highly Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor	г						9!		i8 76		
DA 55-300mm f/4-5.8 smc ED	£370	4*	The lens boasts a useful focal range, as well as a dirt-resistant SP coating							14				
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system							14		8 7		
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing					•		11	0 6	7 16	7.5 82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating					•		71) 4			130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition					•		• 12	_			
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'	L				•		• 71	_			
D-FA 100mm f/2.8 Macro	£700	F .	Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio	H				•		• 31				
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage					•		• 31	_	9 6		
FA 150-450mm f/4.5-5.6 ED DC AW DA* 200mm f/2.8 smc ED IF SDM	£2000	4.5★	Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images SDM focusing system on the inside, and dirtproof and splashproof on the outside	F				•		2012		6 24°		
DA* 300mm f/4 smc ED IF SDM	£1300	4.0	This tele optic promises ultrasonic focus and high image quality thanks to ED glass							_	0 7			
SAMYANG DSLR	21000		-Fue kramose streets and one man made desired triained to the glass							14			104	107
	cor					-			-					-
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		٠	• •	•	٠		31	_	_		_
10mm f/2.8 ED AS NCS CS 12mm f/2.8 ED AS NCS Fisheye	£429		Features a nano crystal anti-reflection coating system and embedded lens hood	F	•			•		2/		/a 8		
14mm f/2.8 ED UMC	£430 £279		Fisheye ultra wideangle prime lens for full-frame DSLRs Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•		•			2121	_	_		_
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture	f						• 21		/a 9		
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors					•		21	_			
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•			•		• 21		7 8		
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•			•		• 2		7 9		_
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		٠	• •	•	•		• 21	8 (2 8		5 680
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•		• 31		7 8		
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		٠	• •	•	٠		• 4!		7 74		
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•	I			• 81	_	16 9		
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	• •	•	•		• 10	_	2 7		
100mm f/2.8 ED UMC Macro 135mm f/2 ED UMC	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens	F	•	•	•	•		• 31				
130mm 1/2 ED UMG	£399	1	Manual focus portrait prime has fast aperture for subject isolation and background blur	1.	•	• 1•	1.	•	1 1	• 81	1 /	/ 8	2 122	830
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DSLR Lens	\triangle C			SATION	LPHA	HIRDS			,	AME	US (CM)	FILTER THREAD (MM)	(MM)	(MM)	
DOPU PELIS	C 5	· 		STABILISATION	SONYALPHA	CANON FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER T	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY			- 1	10U	NT					DIM	ENSIO	NS
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		•					9			71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•					_		62		116.5	460g
70-200mm f/2.8 G SSM II	£2799	254	High-performance G Series telephoto zoom lens		•				•	12	_	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM 70-400mm f/4-5.6 G SSM II	£869 £1799	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture Redesign of original features a new LSI drive circuit and promises faster autofocus	H	•					1215	_	62 77	82.5 95	135.5 196	760g 1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•					15		55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture	Г	٠					8	_		81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•					6	0	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•					3	5	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•					• 7		77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•				'	8	7	80	80	99	730g
TAMRON DSLR															
10-24mm f/3.5-4.5 SP AF Di II LD Asph. IF		3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		٠	•	•	٠		2			83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£TBC		Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•		•	•			2	_	_	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD 16-300mm f/3.5-6.3 Di II VC PZD Macro	£950 £600	4 ★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•	٠	•	•		•	2			98.4 99.5	145 75	1100g
17-50mm f/2.8 SP AF XR Di II LD Asph. IF	£450	4.5★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size Very good optical performance, which peaks at f/5.6-8	·	•					2	_	67	74	81.7	540g 434g
17-50mm f/2.8 SP AF XR DI II VC LD Asph. IF		4.5★	Very strong performance at longer focal lengths but weaker at the other end	•		•		Í		2			79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4*	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	٠	•	•			4		62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•	•			4	9	62	74.4	88	450g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	٠	•	•			3	_		88.2	116.9	825g
28-75mm f/2.8 SP AF XR Di LD Asph. IF Macro			Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm		•	•	•	•	,	3		67	73	92	510g
28-300mm f/3.5-6.3 AF XR Di LD Asph. IF Macro			A useful 10.7x zoom range and low-dispersion elements in this optic		٠	•	٠	٠		• 4		62	73	83.7	420g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	•		•	•			4	_	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	٠	•	•			2	_		80.4	80.8	480g
45mm f/1.8 Di VC USD 60mm f/2 SP AF Di II LD IF Macro	£580 £550	4.5 ★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio	•	•	•			•	2 2		67 55	80.4 73	89.2 80	940g 400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4 ★	No image stabilisation and no advanced AF system, but at this price it's a steal							9	_	_	89.5		400g
70-200mm f/2.8 Di VC USD	£1099	4.4	Compact yet full-size telephoto zoom with vibration compensation					Ė		13			85.8		1470g
70-200mm f/2.8 SP Di VC USD G2	£TBC		Fast telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•			•			9	_	77	88		1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	٠	•	•	П		_	_	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs		•	•	•	•	,	9	_		76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	٠	•	٠			8		67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images		•	•	•	•	•	2	_		71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD 150-600mm f/5-6.3 SP Di VC USD G2	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•		•	•			3	_			76.4 260.2	550g
150-600mm f/5-6.3 SP VC USD	£1340 £1150	4*	Updated version of Tamron's popular long telezoom Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•				22	_				2010g 1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5 *	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens	Ť						4	_	_		165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11	Г	٠	•	٠	Г	•	25		_	93.5	227	1237g
TOKINA DSLR															
AT-X 10-17mm f/3.5-4.5 AF DX Fisheve	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass	г						1	4 1	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance		•	•	•			3		77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499		Compact, ultra-wideangle lens featuring an expanded telephoto zoom range	Г		•	•			2	8	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs			•	•			2	5	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•	•			2	8	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•	•		•	2		n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts	3		•	٠		•	2	_	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture			•	•		•	3				107.5	1010g
AT-X 70-200mm f/4 PR0 FX VCM-S AT-X 100mm f/2.8 AF PR0 D Macro	£691 £360	4*	Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor Some weaknesses wide open, but reasonable MTF curves make this a decent optic	٠		•	•			10	_	67 55	73	167.5 95.1	980g 540g
	L000	4.4	Source meaninesses while open, but reasonable 1111 curves make this a decent optic				ľ			0	0	00	70	70.1	540g
ZEISS DSLR												05	105 1	400	0.15
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•	•		ľ	2			102.3	100.2	947g
18mm f/2.8 Milvus 21mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups	F		•	-			2		77	90	93	721g
25mm f/2 Distagon T*	£1299		Premium wideangle lens with complex optics designed to be free of distortion A landscape lens with a fast aperture			•	•	•		2	_	82 67	95.5 73	95 98	851g 600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only	Г						1	_	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential					•		2		_	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects	Г		•				3	_	72	78	122	850g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•	•			3		58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•	•			4		58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•	•			4			82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual focus macro lens with half-life-size magnification and stunning optics			•	•			2	_	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•	•			• 10	00	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•	•			8	0	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•	•			8	8	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•				• 8	0	77	129	132	1123g

CSC Lenses	5			IMAGE Stabilisation	CANON M	SONY E	NIKON 1 FUJI X MOUNT	LEICA L	MINFOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS		SCORE			\(\frac{1}{2}\)	_	≝ ≅ Unt	≘ ≣	E			 Mensio	_
CANON CSC													
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design			П			15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•				25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•				25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•				25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•				15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•				9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•				100	52	60.9	86.5	260g
FUJIFILM CSC													
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating	•			•		24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag				•		18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users				٠		15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359	F -	Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•			•		30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5 ★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance				•		60	77	83.3	106	655g
XF 18mm f/2 R XF 18-135mm f/3.5-5.6 R LM OIS WR	£430	4 ★	A compact wideangle lens with a quick aperture Weather recictant room for Fuilfilm V mount decigned to be the perfect partner for the Fuilfilm V T1.				•		18	52 77	64.5 75.7	40.6	116g
XF 18-135mm f/2.8-4 R LM OIS	£699 £599	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1 Short zoom lens with optical image stabilisation	•			•		45 18	58	/5./ 65	97.8 70.4	490g 310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	ľ					28	62	72	63	300g
XF 23mm f/2 R WR	£419		Compact weather-resistant wideangle prime lens				•		22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens						60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4*	Shallow depth of field and bokeh effects are simple to achieve with this lens				•		28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5 ★	A powerful and weather-resistant lens that feels great and has the performance to match						35	43	60	45.9	170g
XF 50mm f/2 R WR	£449		Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits				•		39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•			•		100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation	•			•		110	58	69.5	111	tbc
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4*	Telephoto with built-in optical image stabilisation plus aperture control ring	•			•		110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	е			•		70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£769	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur				•		70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification				•		26.7	_	64.1	70.9	215g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh				٠		60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10° C temperatures	•			٠		175	77	94.8	210.5	1375g
LEICA CSC									,				
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system					•	20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless					•	45		63.5	61	256g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs					•	30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality					•	30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL			Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality					•	100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL 24-90mm f/2.8-4 Vario-Elmarit-SL	£1920 £3790		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification Large, but exceptional quality full-frame standard zoom with really useful zoom range	F				•	16	60 82	68 88	89 138	320g
	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range						60	82	88	238	1140g 1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime	Т		П			60	82	88	124	1065g
NIKON CSC													
6.7-13mm f/3.5-5.6 VR	£459		Compact, lightweight, ultra-wideangle zoom lens with Vibration Reduction for Nikon 1 system						25	52	56.5	46	125g
10mm f/2.8	£229	4*	A wideangle lens for Nikon's 1 series of Compact System Cameras	-			•			40.5		22	77g
10mm f/2.8 AW	£230	774	Waterproof wideangle prime for Nikon 1 AW 1 underwater CSC	П						40.5		22	77g
10-30mm f/3.5-5.6 VR	£149		Nikon's kit lens for the 1 series of CSC models	•			•		_	40.5		42	115g
	£284		Compact standard lens for Nikon 1 series CSCs with powered zoom control	•						40.5	58	28	85g
10-100mm f/4.5-5.6 VR PD-Z00M	£679		A powered zoom lens aided by the VR image stabilisation system on 1 system compacts	•			•		300	_	77	95	530g
10-100mm f/4-5.6 VR	£499		CX-format zoom lens with focal length range of 10–100mm (27–270mm 35mm equivalent)	•			•		35	55	60.5	70.5	298g
11-27.5mm f/3.5-5.6	£179		Compact standard zoom for Nikon 1 system				•			40.5	57.5	31	80g
18.5mm f/1.8	£179		Nikon's 1 series gains a traditional fast prime				•		20	40.5	56	36	70g
30-110mm f/3.8-5.6 VR	£229		A longer zoom lens, with image stabilisation, for the Nikon 1 series	•			•			40.5	60	61	180g
10-30mm f/3.5-5.6 PD-Z00M 10-100mm f/4.5-5.6 VR PD-Z00M 10-100mm f/4-5.6 VR 11-27.5mm f/3.5-5.6 18.5mm f/1.8 30-110mm f/3.8-5.6 VR 32mm f/1.2 70-300mm f/4.5-5.6 VR	£799		First 1 system lens to offer a silent wave motor and nano crystal coating				٠		45	52	66	47	235g
70-300mm f/4.5-5.6 VR	£879		CX-format super-telephoto lens with a surprisingly compact body	•			•		7	62	73	108	550g



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CSC Lenses	3			STABILISATION	CANON M MICRO 4 THIRDS		FUJI X MOUNT	AME	MIN FOCUS(CM)	FILTER THREAD (MM)	(MM)	(MM)	
CDC LCII3C)			STABIL	CANON M	SONY E NIKON 1	FUJIX	LEICA L Full frame	MINFO	FILTER	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY			MOUI	۱T				DII	1ENSI0	INS
OLYMPUS CSC													
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof		•					n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof		•					n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms		•				25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view		•				20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system		•				20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8		•				20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom		•				20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•	•				15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing		•				30	n/a	56	9	22g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing		•				25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics		•				20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens		•				25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		•				20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance		•				50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness		•				30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture		•				25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249	/ 4	New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g		•				9.5	46	57	60	128g
40-150mm f/2.8 ED Pro 40-150mm f/4-5.6 R	£1299	4★	This powerful 80-300mm 35mm equivalent focal length lens offers amazing portability for this pro class	S	•				70	72	79.4	160	760g
· · · · ·	£309	F 4	This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length		•				90	58	63.5	83	190g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		•				50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof		•				19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499	ГА	Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting						90	58	69	117	423g
75mm f/1.8 ED 300mm f/4 IS Pro	£799	5★	Ultra-fast prime lens ideal for portraits and action shots	•	•				84 140	58 77	64 92.5	69 227	305g 1270g
			Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS		_				140	11	72.0	LLI	12/09
PANASONIC CSC													
G 7-14mm f/4	£1300	5★	For a wideangle zoom, the overall level of resolution is very impressive		•					n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera		•				10	22	60.7	51.7	165g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		•				20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•				20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•	•				25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•	•				25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	٠	•				20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather-resistant construction	•	•				20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens which should suit landscape photographers		•				18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•	•				20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	٠	•				20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•				30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	٠	•				30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		•				20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249	/ E -	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options		•				20	46	25.5	63	100g
G 25mm f/1.7 ASPH DG 25mm f/1.4 Leica SUMMILUX	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds A fact aparture fived faced length standard lone from Loice						25 20	46 46	60.8	52	125g
G 30mm f/2.8 Macro MEGA OIS	£550 £300	5 ★ 3 ★	A fast-aperture fixed focal length standard lens from Leica Compact lens offering true-to-life magnification capability for better macro images	•	•				30 10	46	63 58.8	54.5 63.5	200g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300	J 🗶	Telephoto zoom equivalent to 70-200mm on a 35mm camera						90	46	55.5	50	180g 135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•				85	58	67.4		
G X 35-100mm f/2.8 Power OIS II	£1099		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control						85	58	67.4	100 100	360g 360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5*	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•					50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349	JA	Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•					15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4*	Compact, lightweight telephoto zoom comprising 12 elements in nine groups						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★ 4★	A powered long-focal-length zoom lens	•					90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380	4 🗷	Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4*	Long zoom lens offering optical image stabilisation	•					100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4 ★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349	4 🛪	Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•					_	72	83	171.5	
20 100 400mm 1/4-0.3 013 LCICA	L1J47		TOP GOODS SUPERIORED SOOM WITH WEATHERSEARCH CONSTRUCTION AND DURL 19 SUPPORT						100	1 L	UJ	17 1.0	7009

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CSC Lenses	S			IM AGE STABIL ISATION	CANONM	MICRO 4 THIRDS	SONY E NIKON 1	FUJI X MOUNT	LEICA L	MIN FOCUS (CM)	FILTER THREAD (MM	WIDTH (MM)	LENGTH (MM)	
LENS	RRP	SCORE			Ŭ	_	MOU					_	TENSI	0
SAMYANG CSC														
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•				9	n/a	48.3	60	Ī
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	П	•		•	•		30	n/a	60	64.4	
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		٠		•	•		20	67	72.5	59	
14mm f/2.8 FE AF 21mm f/1.4 ED AS UMC CS	£389 £259	5 ★	Autofocus wideangle prime designed for Sony Alpha 7-series cameras	H					•		n/a 58	85.5 54.3	97.5 67.9	
35mm f/1.2 ED AS UMC CS	£359	0 ×	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	н	•			•		28 38	62	67.5	74.2	
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field							50	62	67.5	74.5	
50mm f/1.4 FE AF	£499	3.4	Fast normal prime designed for Sony Alpha 7-series cameras								67	73.5	97.7	
300mm f/6.3 ED UMC CS Reflex Mirror Lens			A compact reflex mirror lens dedicated for mirrorless compact system cameras	П	٠		•	٠		90	58	73.7	64.5	
SIGMA CSC														
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens	П						20	46	60.8	45.7	١
30mm f/1.4 DC DN C	£300	4*	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4							30	52	64.8	73	
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line							30	46	60.8	40.5	
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•			50	46	60.8	55.5	
SONY CSC														
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•			•			25	62	70	63.5	1
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•			24	49	62	22.5	
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•			•		•		72	78	98.5	
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•			•			25	40.5	64.7	29.9	
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	٠			•			35	55	66.6	75	
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•			•			25	49	62	60	
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•			•			45	72	78	110	
E 18-200mm f/3.5-6.3 OSS LE E 18-200mm f/3.5-6.3 PZ OSS	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•						50 30	62	68 93.2	98 99	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	·						20	49	62.6	20.4	
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7							16	49	63	65.6	
FE 24-240mm f/3.5-6.3 OSS	£929		Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•						-	72	80.5	118.5	
FE 24-70mm f/2.8 GM	£1799	5*	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results								82	87.6	136	
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•			•		•	40	67	73	94.5	
FE 28mm f/2	£419		This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•		•		49	64	60	
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•			•		•	00	55	72.5	83	
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	٠			•		٠	,,	95	162.5	105	
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras				•			9	49	62	55.5	
FE 35mm f/1.4 ZA Distagon T* E 35mm f/1.8 OSS	£1559		Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	•			•		•		72	73	94.5	
FE 35mm f/2.8 ZA Sonnar T*	£399 £699		Lightweight versatile prime with Optical SteadyShot image stabilisation When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	·						30	49	62.2 61.5	45 36.5	
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range							39	49	62	62	
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy								72	83.5	108	
FE 50mm f/1.8	£240		Features a new optical design with a single aspherical element								49	68.6	59.5	
FE 50mm f/2.8 Macro	£500		Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•		•		55	70.8	71	
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				•		•	50	49	64.4	70.5	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•			•			100	_	63.8	108	
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•			•		•	100	_	80	175	
FE 70-200mm f/2.8 GM OSS	£2500		Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•			•		•		72	80	175	
FE 70-300mm f/4.5-5.6 G OSS FE 85mm f/1.8	£1150 £550		Sony has added this lens to its growing range Palativaly inexpansive portrait lens includes dust and maisture resistant construction	•							72 67	84 78	143.5	
FE 85mm f/1.4 GM	£1889		Relatively inexpensive portrait lens includes dust and moisture resistant construction Stunning image quality from Sony's premium 'G Master' portrait lens								77	89.5	82 107.5	
FE 90mm f/2.8 Macro G OSS	£1049	4*	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras								62	79	130.5	
FE 100mm f/2.8 STF GM OSS	£1700	7.4	Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•			•		ì		72	85.2	118.1	
TAMRON CSC														
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•				50	52	63.5	80.4	1
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•		•			50	62	68	96.7	
ZEISS CSC														
Touit 12mm f/2.8 Distagon T*	£959	5*	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•	•		18	67	82	68	
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•		•		77	78	95	
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•		•	20	52	62	72	
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality	П			•		•		67	81	92	
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•	•		23	52	72	76	
Loxia 35mm f/2	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users	F			•		1	-	52	62	59	
Loxia 50mm f/2 Touit 50mm f/2.8 Planar T*	£740 £589		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users						•	45	52	62 75	59 01	
Batis 85mm f/1.8	£909	5★	Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•							52 67	75 78	91 105	
Loxia 85mm f/2.4	£1199	U 🗮	A night-quality mention prime for wedning and portrait shockers, developed for Sony's Adpha 7 series A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series	,							52	62.5	108	
LUMIN USTITUTE IT 4.4	L1177		n compact, manual-rocus, short telephoto tens for the minoritess bully Atplid Series				-			UU	UL	U.J.U	100	

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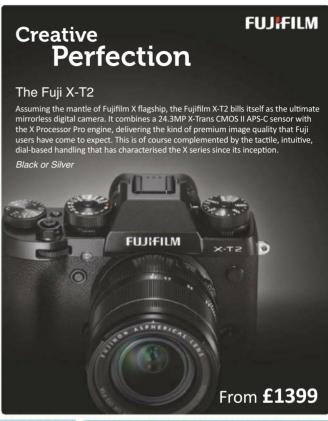


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EF 28mm f1.8 USM £419 EF 28mm f2.8 IS USM £389 EF 35mm f1.4 I.I USM £1799 £1634 Inc. £165 Cashback* EF 34mm f2.8 STM £199 EF 50mm f1.2 USM £199 EF 50mm f1.2 USM £1369 £1244 Inc. £125 Cashback* EF 50mm f1.4 USM £1369 £1244 Inc. £125 Cashback* EF 50mm f1.4 USM £1369 £129 Inc. £50 Cashback* EF 50mm f1.8 USM Macro £419 EF 58mm f1.2 I.I USM £179 £1634 Inc. £165 Cashback* EF 85mm f1.8 USM Macro £419 EF 85mm f1.8 USM £339 £289 Inc. £50 Cashback* EF 100mm f2.8 USM Macro £459 EF 100mm f2.8 USM Macro £459 EF 100mm f2.8 USM £132 EF 510-22mm f3.5-4.5 USM £132 EF 510-22mm f3.5-4.5 USM £499 EF 11-24mm f41 USM £269 EF 16-35mm f2.8 II USM £269 EF 16-35mm f2.8 II USM £209 EF 16-35mm f2.8 II USM £209 £1934 Inc. £165 Cashback* EF 16-35mm f2.8 II USM £209 EF 16-35mm f2.8 II USM £209 £1934 Inc. £165 Cashback* EF 16-35mm f2.8 II USM £209 £1934 Inc. £165 Cashback* EF 16-35mm f2.8 II USM £209 £1934 Inc. £165 Cashback* EF 16-35mm f2.8 II USM £209 £1934 Inc. £165 Cashback* EF 16-35mm f2.8 II USM £209 £1934 Inc. £165 Cashback* EF 16-35mm f2.8 II USM £899		
EF 28mm (2.8 IS USM		
EF 35mm f1.4 LI USM		
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EF 35mm (2 S USM		£1799
### 19 Inc. ### 250 Cashback* EF 40mm f2.2 L USM		
EF 40mm (2.8 STM		£469
EF SOmm f1.2 L USM		6400
### ### ##############################		
EF SOmm f1.4 USM		£1369
£299 Inc. £50 Cashback* EF 50mm f1.8 STM £106 EF 56 60mm f2.8 USM Macro £419 EF 85mm f1.2 II USM £1799 £1634 Inc. £165 Cashback* £799 EF 85mm f1.8 USM £339 £289 Inc. £05 Cashback* £700mm f2.8 USM Macro £459 EF 100mm f2.8 USM Macro £459 £789 Inc. £80 Cashback* £69 £789 Inc. £80 Cashback* £789 Inc. £80 Cashback* £1139 £75-10-18 Mm f4.5-5.6 IS STM £213 £F-5 10-22mm f3.5-4.5 USM £499 £71-24mm f41.USM £2269 £F 15-35mm f2.8 LI WSM £649 £71-24mm f41.USM £649 EF 16-35mm f2.8 LI WSM £209 £1934 Inc. £165 Cashback* £129 FF 16-35mm f2.8 LI WSM £899 £1934 Inc. £165 Cashback* £150 Cashback* FF 16-35mm f2.8 LI WSM £899		C240
EF SOmm f1.8 STM		£349
EF-S 60mm f2.8 USM Macro		£10£
EF 85mm f1.2 LI USM		
### 1534 Inc. #### 1534 Inc. #### 1534 Inc. #### 1535 Inc. ##### 1535 Inc. ##### 1535 Inc. ##### 1535 Inc. ##### 1535 Inc. ####### 1535 Inc. ####################################		
EF 85mm f1.8 USM £339 £289 Inc. £50 Cashback* EF 100mm f2.8 USM Macro. £459 EF 100mm f2.8 USM Macro. £459 EF 100mm f2.8 USM Cashback* £789 Inc. £80 Cashback* £780 Cashback* £7 10.18mm f4.5-5.6 IS STM £213 EF-5 10.12mm f3.5-4.5 USM £499 EF 11.24mm f4L USM £2699 EF-5 15-85mm f3.5-5.6 IS USM £649 EF 16-35mm f2.8 LM IUSM £1429 New EF 16-35mm f2.8 LM IUSM £2099 £1934 Inc. £165 Cashback* £7 16-35mm f4L IS USM £899		
£289 Inc. £50 Cashback* EF 100mm f2.8 UMM Macro		£339
EF 100mm f2.8 USM Macro. £459 EF 100mm f2.8 USM Macro IS USM £869 £789 Inc. £80 Cashback* EF 300mm f4.0 LIS USM £139 EF-5 10-18mm f4.5-5.6 IS STM £213 EF-5 10-22mm f3.5-4.5 USM £499 EF-11-24mm f4L USM £2699 EF-5 15-85mm f3.5-5.6 IS USM £649 EF 16-35mm f2.8 LIM ISM £1429 New EF 16-35mm f2.8 LIM USM £2099 £1934 Inc. £165 Cashback* EF 16-35mm f4 LIS USM £899		2000
EF 100mm f 2.8L Macro IS USM £869 £789 Inc. £80 Cashback* F 300mm f 4.0 L IS USM £1139 EF-S 10-18mm f 4.5-5.6 IS STM £213 EF-S 10-22mm f 3.5-4.5 USM £499 EF 11-24mm f 4L USM £2699 EF-S 15-85mm f 3.5-5.6 IS USM £649 EF 16-35mm f 2.8L M IL USM £1429 New EF 16-35mm f 2.8L M IL USM £2099 £1934 Inc. £165 Cashback* EF 16-35mm f 4L IS USM £899		£459
EF 300mm f4.0 L IS USM		
EF-S 10-18mm fd.5-5.6 IS STM. £213 EF-S 10-22mm f3.5-4.5 USM. £499 EF 11-24mm f4L USM. £2699 EF-S 15-85mm f3.5-5.6 IS USM. £649 EF 16-35mm f2.8 LM II USM. £1429 New EF 16-35mm f2.8 L III USM. £2099 £1934 Inc. £165 Cashback* EF 16-35mm f4L IS USM. £899	£789 Inc. £80 Cashback*	
EF-S 10-22mm f3.5-4.5 USM £499 EF 11-24mm f41 USM £2699 EF-S 15-85mm f3.5-5.6 IS USM £649 EF 16-35mm f2.8L MK II USM £1429 New EF 16-35mm f2.8L III USM £2099 £1934 Inc. £165 Cashback* EF 16-35mm f41 IS USM £899	EF 300mm f4.0 L IS USM	£1139
EF 11-24mm f4L USM £2699 EF-S 15-85mm f3.5-5.6 IS USM £649 EF 16-35mm f2.8L IN II USM £1429 New EF 16-35mm f2.8L III USM £2099 £1934 Inc. £165 Cashback* EF 16-35mm f4L IS USM £899		
EF-S 15-85mm f3.5-5.6 IS USM		
EF 16-35mm f2.8L Mk II USM		
New EF 16-35mm f2.8L III USM£2099 £1934 Inc. £165 Cashback* EF 16-35mm f4L IS USM£899		
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Sony A/R II Body Unly E+ / E++ £2,199 -	£2,249
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Olympus 12-00mm F2.0-4 ED SWD	
E+ / E++ £219	- £349
Olympus 14-42mm E2 5-5 6 7uiko E + + \$4	250
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Olympus EC14 Tele Converter E+ / E++ £109	- £199
Olympus EC14 Tele Converter E+ / E++ £169 Olympus EC20 2x Tele Converter E+-	+ £229
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Lensbaby 5.8mm F3.5 Fisheye	- £170
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Olympus 14-42mm F3.5-5.6 ED	:+ £75
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E+ / E++ £119	- £129
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Samyang 16mm T2.2 VFD	- £289 + £299 + £649 - £849
Samyang 16mm T2.2 VFD	- £289 + £299 + £649 - £849
Samyang 16mm T2.2 VFD Minit	- £289 + £299 + £649 - £849
Samyang 16mm T2.2 VFD Minimizer Panasonic 25mm F1.4 DG Summilux	- £289 + £299 + £649 - £849
Panasonic 45-200mm F1.2 Aspn UIS	- £849 - £169
Panasonic 45-200mm F1.2 Aspn UIS	- £849 - £169
Panasonic 45-200mm F1.2 Aspn UIS	- £849 - £169
Panasonic 42-5mm F1.2 Aspn 0IS	- £849 - £169 - £369 - £549
Panasonic 42-5mm F1.2 Aspn 0IS	- £849 - £169 - £369 - £549
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Panasonic 42-5mm F1.2 Aspn 0IS	- £849 - £169 - £369 - £549
Panasonic 42-5mm F1.2 Aspn 015	- £849 - £169 - £369 - £549 + £259
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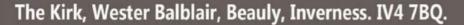
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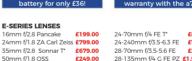
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results from two independent ink tests that agree.

PGi29

PGi72

CLi42

CLi8

PGi9



Canon

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No.24XL Set of 6
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PGIS25 Black 19ml
LIS26 Colours 9ml
PGIS50/CLIS51 Set of 5
PGIS50 Black 15ml
CLIS51 Colours 7ml
PGIS50/BLG551 XL Set 5
PGIS50XL Black 22ml
CLIS51X LOolours 11ml
PG540 Black 8ml
PG540XL Black 21ml
CLS41 Colour 15ml
CLS41 Colour 15ml
CLS41 Colour 15ml
CLS41 Colour 13ml
CLS46XL Colour 13ml
CLS64XL Colour 13ml
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Compatibles: Set of 8 Colours 11.4ml each

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NO.300XL Black 15ml
NO.301XL Colour 18ml
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NO.337 Black 21ml
NO.338 Black 21ml
NO.338 Black 21ml
NO.338 Black 34ml
NO.343 Colour 21ml
NO.350XL Black 35ml
NO.346 Colour 21ml
NO.350XL Colour 21ml
NO.350XL Colour 21ml
NO.356 SET OF 6
NO.364 Robest 10ml
NO.364 Colour 21ml
NO.364 Colour 21ml
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NO.364 Colour 21ml
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A4 20 sheets	£6.99	A4 50 sheets	£18.99
Photo Glossy 200gsm:		A3 50 sheets	£35.99
6x4 100 sheets +100 FRFF	£9.99	A3+ 25 sheets	£28.99
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Premium Pearl 270gsm		24" Roll 30 metres	£89.99
6x4 50 sheets +50 FRFF	£6.99	Ultra Pearl 295gsm:	
A4 50 sheets		6x4 100 sheets	£14.99
		7x5 100 sheets	£20.99
Premium Gloss 270gsn		A4 25 sheets	£12.99
6x4 50 sheets OFFER	£6.99	A3 25 sheets	£22.99
A3 25 sheets OFFER	£15.99	A3+ 25 sheets	£30.99
A3+ 25 sheets OFFER	£19.99	13" Roll 10 metres	£21.99
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A4 50 sheets
A4 50 sheets
A4 50 sheets

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Standard Rechargeable	s
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		43mm		40.5mm	£12.99
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		49mm		49mm	£11.99
55mm	£5.99	52mm		52mm	£11.99
58mm	£6.99				£14.99
					£16.99
					£18.99
	£9.99				£21.99
					£25.99
				82mm	£29.99
	£19.99	82mm	£22.99	110VA D 4D	CII
	_	Marumi DHC	clim		
			coateu		
			642.00		
					£28.99
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					£35.99
					£39.99
		//mm	£24.99	82mm	£49.99
		Marumi DHG	Slim	HOVA Pro-1D	Slim
		Frame Multi-	coated		
					£52.99
			£35.99		£60.99
86mm	£39.99		£39.99		£67.99
KOOD					£75.99
	Filters				£90.99
52mm		77mm	£54.99		
58mm	£34.99	82mm			E120.99
					3
	JUY Filters 37mm 40.5mm 46mm 49mm 52mm 55mm 58mm 67mm 67mm 86mm 67mm 86mm 60 Slim 61 Slim 61 Slim 62 Slim 63 Slim 63 Slim 63 Slim 64 Slim 64 Slim 65 S	37mm	Variable	STATES STATES Frame Multi-coated STATES STATES	VF Filters Frame Multi-coated Slim Frame Allo Smm S

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

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Filter Wallet for 8 filters	£9.99	ND2 Solid	£16.99
Adapter Rings 49-82mm	£4.99	ND2 Soft Graduated	£17.99
Circular Polariser	£27.99	ND2 Hard Graduated	£17.99
ND2 Solid	£12.99	ND4 Solid	£16.99
ND2 Soft Graduated	£13.99	ND4 Soft Graduated	£17.99
ND2 Hard Graduated	£13.99	ND4 Hard Graduated	£17.99
ND4 Solid	£12.99	ND8 Solid	£18.99
ND4 Soft Graduated	£13.99	ND8 Soft Graduated	£19.99
ND4 Hard Graduated	£13.99	ND8 Hard Graduated	£19.99
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ND8 Soft Graduated	£15.99	Dark Blue Graduated	£17.99
ND8 Hard Graduated	£15.99	Light Tobacco Graduated	
Light Blue Graduated	£12.99	Dark Tobacco Graduated	£17.99
Dark Blue Graduated	£12.99	Light Sunset Graduated	£18.99
Light Tobacco Graduated	£12.99	Dark Sunset Graduated	£18.99
Dark Tobacco Graduated		A-Type: 67mm wide filt	ore
Light Sunset Graduated		Standard Holder	£4.99
Dark Sunset Graduated		Adapter Rings 37-62mm	£8.99
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A popular kit containing an N		ND4 Graduated	£11.99
Soft Grad, ND4, ND4 Soft Gra Holder, plus Adapter Ring of		ND8 Solid	£11.99
choice (49-82mm).	youi	ND8 Graduated	£12.99

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and Pentax £9.99-19.99 Coupling Rings 49mm-77mm £9.99-£11.99	Lens Caps Lens Caps Centre-Pinch Body & Rear Lens Caps	£2.99 £3.99

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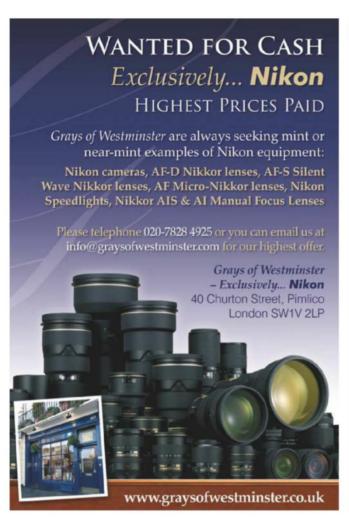


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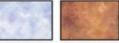
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'Happy 2017', Tokyo, 2016, by Gerard Touren

erard Touren sent this as a sort of e-New Year card for, yes, 2017. When I first looked at it, I thought it was two separate pictures and not a reflection at all; not even the sort of pseudoreflection you can make by printing the same picture twice, one as a mirror image of the other. Then, when I looked at it more closely. I realised it was precisely a pseudoreflection, but a particularly ingenious one.

The top of the picture seems to show us just three people in an apparently deserted cityscape, an open sky above them. We have taken similar walks ourselves, perhaps on Christmas Day when the streets are all but deserted.

Then we look closely at the lower picture and realise that no, the street is crowded as ever, and the crop (with no sky) delivers a familiarly oppressive cityscape. With the upper picture we are just fooled into seeing something different something that, perhaps, we want to see.

The way in which the detail is obscured in the upper picture is hard, or impossible, to 'read'. I took it as out-of-focus bushes or plants. It isn't, of course. But we see what we want to see or more precisely, what we expect to see.

Only a moment later do we realise that it is like nothing we have ever seen in reality. In fact, it is almost like the kind of 'special effects' that were used in 1950s black-and-white movies such as The Incredible Shrinking Man. Its alienness makes it easier to process, or perhaps not to process. We set it aside, ignore it and concentrate on what we can understand. The blotchy sky



'We see what we want to see. Only a moment later do we realise that it is like nothing we have ever seen in reality'

and obscured signs add to the vintage science-fiction effect.

Then we see how the bottom is cropped from the upper picture so we can't see all the legs that would give the game away. The puddle is a touch of genius, combined with luck, linking the upper and lower

pictures: the reflection of the foot looks as if it is the (unreflected) foot of the central figure in the upper picture. It can't be but rational thought is momentarily suspended.

Perhaps the most fascinating thing about this picture is the way Touren used it as

an electronic greetings card. You are not likely to forget it; and this is what it is all about when it comes to making a name for yourself as a photographer.

Most of us choose a pretty picture, and use that. A few of us will choose something shocking. But very few of us will choose something as thought-provoking and memorable as this. (Visit www.gerard touren.com.)



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Christopher Taylor

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